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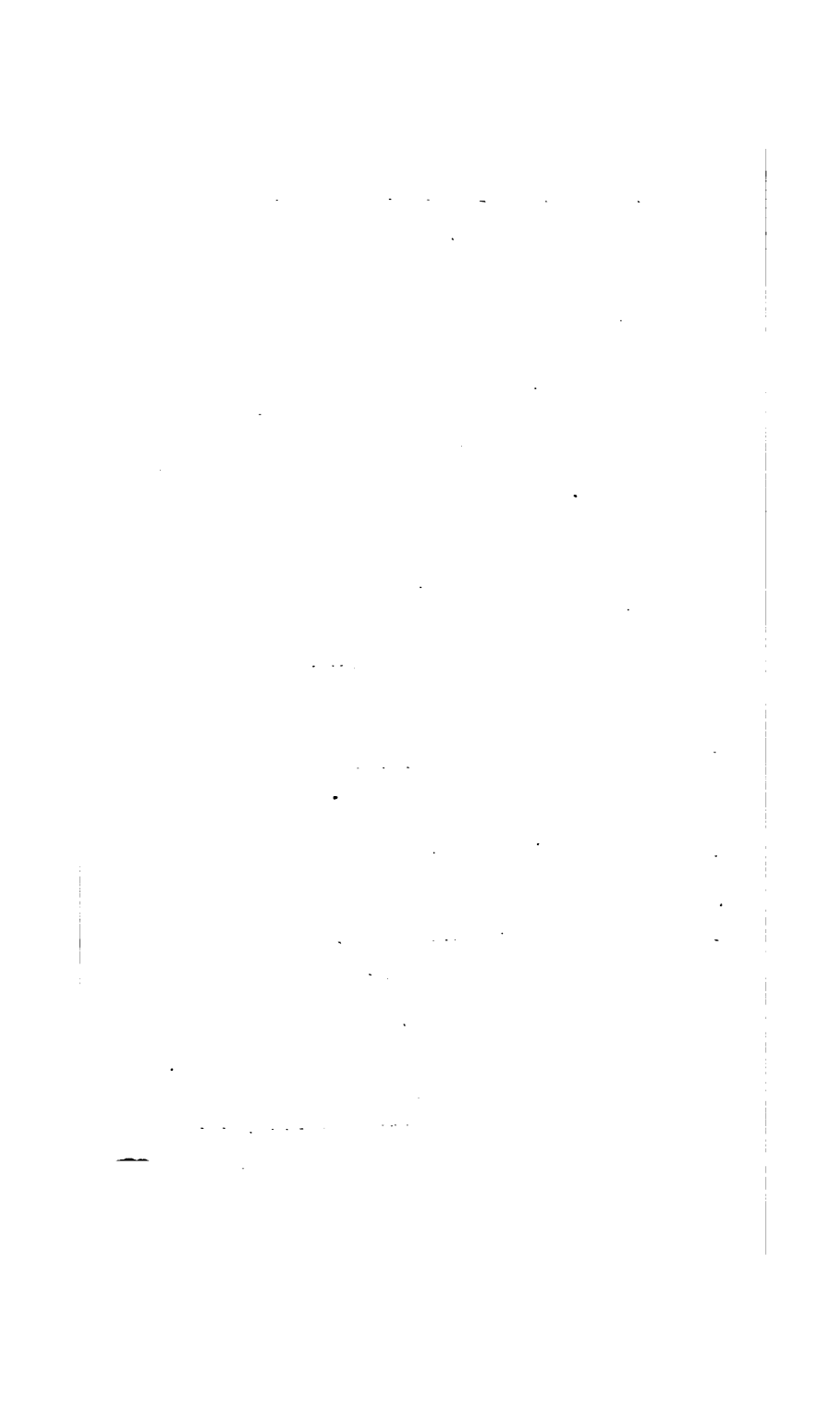
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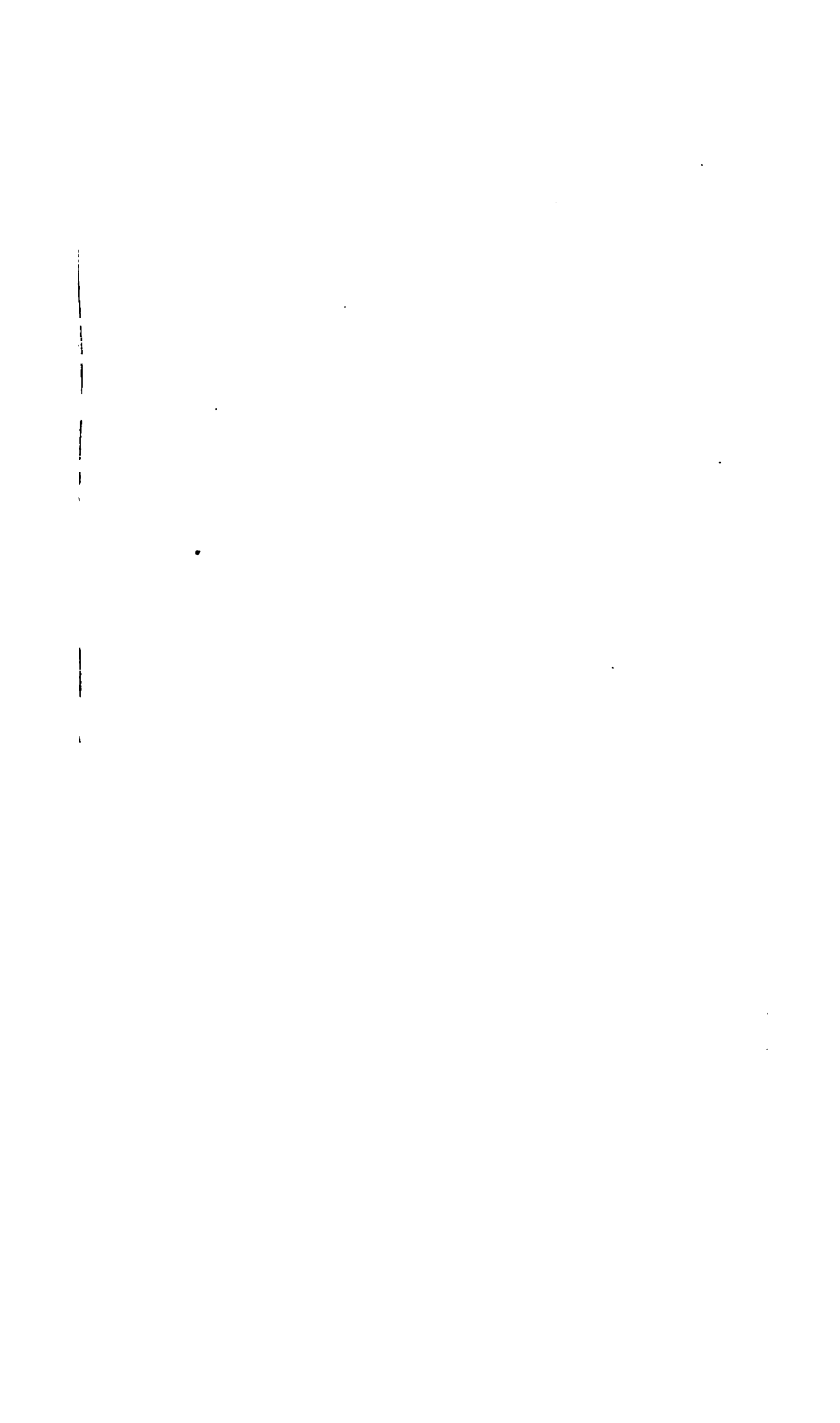
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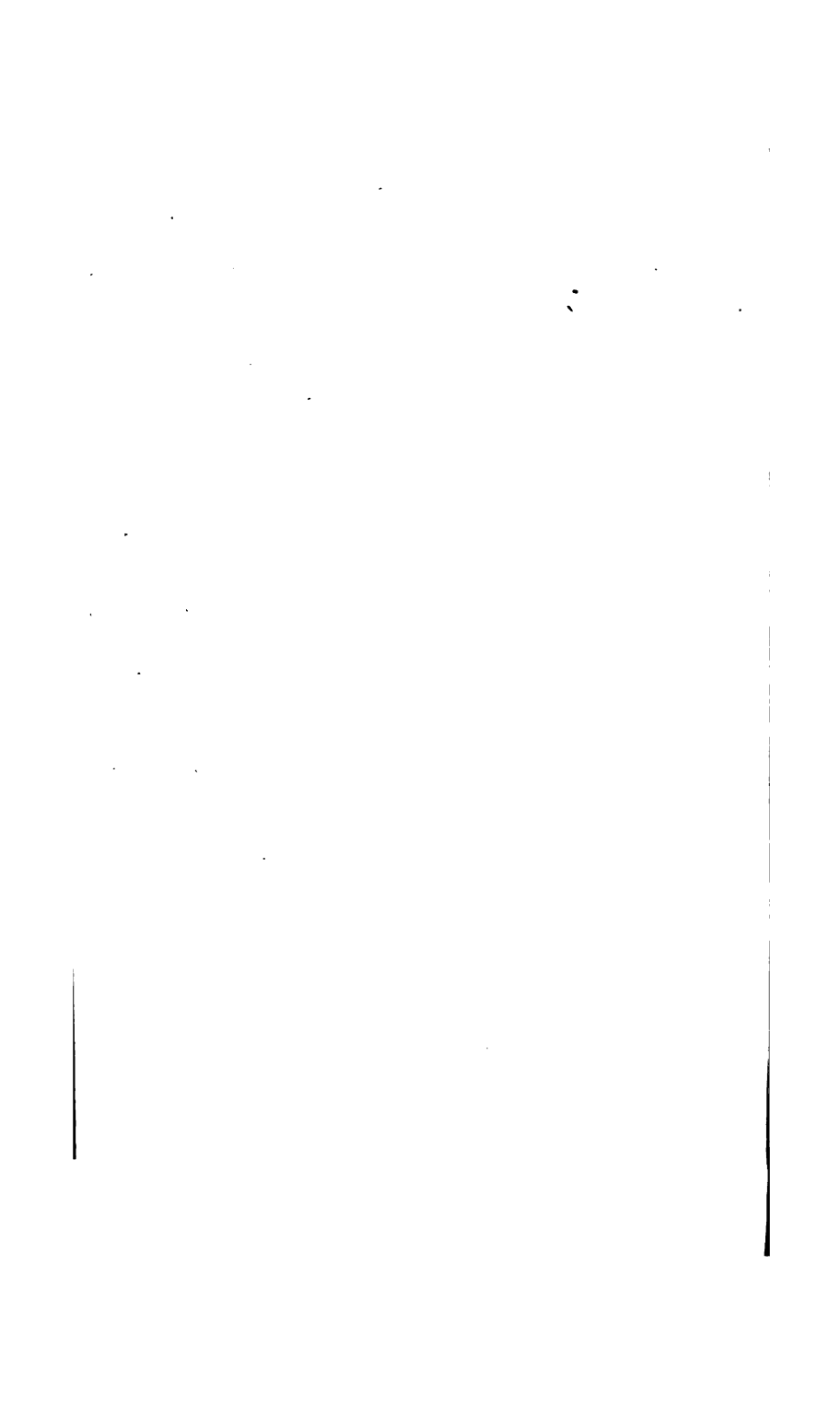
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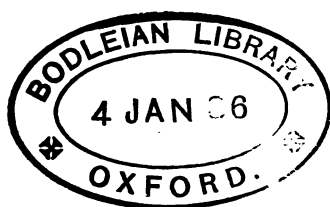
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Διόνυσος, the god of the vintage.

Κάδμος, founder of Thebes.

Πενθεύς, his grandson, and king.

Τειρεσίας, the blind prophet.

Αγαίη, mother of Pentheus.

Θεράποντες, servants of Pentheus, sent to capture Dionysus.

Ἄγγελοι, two messengers, one a herdsman, the other a personal attendant of the king.

Χóρος of Bacchanalian women.

The scene is the same all through the play, and is the front of the king's palace at Thebes.

PREFACE.

THE *BACCHAE* is one of the latest of *EURIPIDES*' plays, and it is probable that it was written shortly before his death (which occurred in 406 B.C.), while he was living at the court of Archelaus, king of Macedonia. It was produced at Athens by *EURIPIDES* the younger, at the greater *DIONYSIA*, presumably about 405, and if so, appeared at the same time as the *FROGS* of *ARISTOPHANES*, in which the poet is so powerfully satirized.

The following is an outline of the plot :—

AGAUE, the mother of *PENTHEUS*, and her sisters *INO* and *AUTONOE*, having denied the divinity of *DIONYSUS*, the god himself comes to Thebes in the guise of a Lydian stranger, and strikes both them and other Theban women with the Bacchic frenzy. This excites the anger of *PENTHEUS*; and he is still more indignant when he sees *CADMUS*, his grandfather, and *TEIRESIAS*, the seer, also affected by the same influence; and he vows that he will behead the Lydian, if he can catch him, and put down the mischief of the new worship by imprisoning the Bacchanalian women. *DIONYSUS* is captured and confined; but by his divine power, he not merely sets himself free, but inspires his followers, who have fled to the mountains, so that they rout their pursuers. *PENTHEUS*, astounded by hearing of these events, resolves to go, disguised as a Bacchanal, to the hills of *Oithaeron*, and spy out the doings of the women. He is persuaded to adopt this course by the escaped *DIONYSUS* (who explains his escape by saying that the god has set him free, and keeps up the character of the Lydian stranger). *PENTHEUS* goes then with his mysterious guide to the mountains, is discovered and torn to pieces by the frenzied Bacchantals, *AGAUE* taking the chief part, and bringing back his head in triumph.

PREFACE.

From this slight sketch it will be seen that the point of the play is the sinfulness of impiety. What EURIPIDES condemns, to speak a little more precisely, is that ambitious and self-confident exercise of mind about divine things which leads to irreverence and unbelief, and so to scoffing at the gods, or even, as in the case of the three sisters and PENTHEUS, to denying their existence. This irreverence the gods must visit. Since PENTHEUS, however, goes further than the three women, and actually prohibits the worship, imprisons the worshippers, spies out the rites, and uses violence toward the god himself, and beyond this is hard and scornful both in temper and words towards DIONYSUS, he is punished with a horrible death. The three women are punished by being made visible proofs of the god's influence, and the instruments of his vengeance.

It is curious that EURIPIDES himself had been charged for many years by his opponents with the very same fault for which he here represents PENTHEUS as suffering such fearful punishment. This subtlety of mind, this critical and questioning spirit, this σοφία, which in the BACCHAE is opposed to true prudence, or σωφροσύνη, is exactly the mischievous quality for which ARISTOPHANES most condemns and derides his brother poet. The dignity and grandeur and security of Athens ARISTOPHANES considered to have suffered seriously from the new habits and ideas, introduced by the sophists and sophistical poets, whom he lumped all together in one condemnation. How then are we to account for EURIPIDES making the danger of this same σοφία the moral purpose of the BACCHAE? Was ARISTOPHANES wrong, or is this play a recantation?

Without going too deeply into an obscure matter, we may get some light from one or two considerations. Certainly among the men of the new school whom ARISTOPHANES condemned, there must have been many shallow and showy persons who did harm in the manner described; and EURIPIDES among others suffered by being confounded with these. Probably, also, as he grew older his views may have modified, and he may have still more desired to distinguish himself and his own beliefs from the destructive sophistry with which they had been unjustly identified. It was one thing to speculate thoughtfully,

PREFACE.

as he had done, on man's destiny and God's nature, and quite another arrogantly to deny the divinity of a special god, as PENTHEUS is here made to do. Moreover, the Bacchic worship was in itself joyous, and beautiful, and Hellenic; it recognised one of the two best of divine gifts to man, corn and wine, and that one, besides, which filled men with joy and cured their pain. These thoughts are put into the mouth of TETRESIAS (78—90) in the play, and they clearly represent EURIPIDES' own view about the cult of DIONYSUS.

The beauties of the play will strike different readers in different ways, and had best, in the main, be left to individual taste to discover; but perhaps a word on one or two points may not be amiss.

And first, the conception of the god DIONYSUS is most impressive, most artistic, most truly Greek. Terrible as is his vengeance on impiety, his form and appearance are anything but terrible. He is a beautiful youth, "with ruddy face and fragrant yellow hair, the grace of Aphrodite in his eyes" (47—48). When made prisoner he is gentle, and surrenders willingly, and smiles upon his captors, so that they are ashamed of their violence, and plead the king's commands (146—152). When PENTHEUS threatens him, he answers quite fearlessly (183), forbids the servants firmly to bind him (191), but makes no resistance (203). He meets the wrath of PENTHEUS after his escape with immoveable good temper (243). Finally, his strength is not like that of a strong man, capacity for greater effort; it is a power to produce great results with *perfect ease*. He bursts his prison with rending of walls, with thunder, lightning, and earthquake, but appears next moment gentle and unruffled (207); and when he inspires AGAUE with strength to tear PENTHEUS limb from limb, she does it "not with effort, but the god gave ease to her hands" (580).

Secondly, the speeches of the two messengers are written with a vigour and freshness certainly unsurpassed by any of the poet's writings. The beauty of the passages describing scenery, the clear and graphic and rapid action, the choice words and skilful rhythm of the whole, are certainly consummate.

PREFACE.

Lastly, the use in this play of "tragic irony," as it is called, is most effective. The contrast between the position of the characters as conceived by themselves or one another, and as known to the audience, is a great opportunity for a skilful poet. When a man talks with confident security, being in extreme peril; when PENTHEUS speaks contemptuously of the Lydian stranger, while the audience know him to be a god; when DIONYSUS speaks as though he shared the uncertainties and limitations of finite man; when the king is troubling himself about the correct sit of his dress or regularity of his curls, before starting for the awful death that the audience know to be impending over him, then is produced that effective situation, provoking at once pity, horror, and a kind of sad amusement, which has been so happily termed the irony of tragedy. Perhaps the most powerful example of all is the entrance of AGAUE in the last scene. She comes in radiant, triumphant, holding up her own son's bloody and disfigured head, which she exhibits as the head of the lion she has mastered. She then cheerfully asks "Where is PENTHEUS? Let him fetch the ladder and nail up this head to the house-wall" (617). His own head! And afterwards she expresses a pious hope that PENTHEUS, when hunting among the Theban youths, may be as fortunate in the chase as she herself has been!

In conclusion, one word about the way in which I have dealt with the text. The BACCHAE is a very long play, and a good deal required to be omitted besides the choruses, in order to bring it within the limits required for the purposes of this edition. Without desiring to shirk difficulties which are instructive, I have often thought it better to avoid passages which are doubtful or obscure or corrupt, and which add little or nothing to the beauty or interest of the play. Other omissions have been determined by a consideration of the object of this series, to make the great dramas interesting and instructive, and yet not too hard for the less advanced forms of schools. But I have tried to leave out nothing really important, or beautiful, or striking.

SCENE I.

THE NEW WORSHIP.

Enter TEIRESIAS from the city. He advances to the palace gates, and calls within to one of the attendants. He is dressed in a dappled fawn-skin, and is crowned with ivy, and bears an ivy-wreathed wand of reed.

TE. τίς ἐν πύλαισι Κάδμον ἐκκαλεῖ δόμων;
 ἴτω τίς, εἰσάγγελλε Τειρεσίας ὅτι
 ζητεῖ νῦν· οἶδε δ' αὐτὸς ὦν ἦκω πέρι,
 ἃ τε ξυνεθέμην πρέσβυς ὦν γεραιτέρφ,
 θύρσους ἀνάπτειν καὶ νεβρῶν δορὰς ἔχειν, 5
 στεφανοῦν τε κῤῥατα κισσίνοις βλαστήμασιν.

[*The palace doors open, and out comes CADMUS dressed like TEIRESIAS.*]

KA. ὦ φίλταθ', ὥς σὴν γῆρυν ἤσθόμην κλύων,
 σοφὴν σοφοῦ παρ' ἀνδρός, ἐν δόμοισιν ὦν.
 ἦκω δ' ἔτοιμος, τήνδ' ἔχων σκευὴν θεοῦ.
 δεῖ γάρ νιν ὄντα παῖδα θυγατρὸς ἐξ ἐμῆς, 10
 ὅσον καθ' ἡμᾶς δυνατὸν αὔξεσθαι μέγαν.
 ποῖ δεῖ χορεύειν, ποῖ καθιστάναι πόδα,
 καὶ κῤῥατα σείσαι πολιόν; ἐξηγοῦ σύ μοι
 γέρων γέροντι, Τειρεσία· σὺ γὰρ σοφός.
 [*getting more eager*]
 ὥς οὐ κάμοιμ' ἂν οὔτε νύκτ' οὔθ' ἡμέραν 15

THE BACCHAE OF

θύρσῳ κροτῶν γῆν· ἐπιλελήσμεθ' ἡδέως
γέροντες ὄντες.

ΤΕ. [*wiſh the ſame eagereſs*] ταῦτ' ἐμοὶ πάσχεις ἄρα.
κἀγὼ γὰρ ἡβῶ ἀπιχειρήσω χοροῖς.

ΚΑ. οὐκοῦν ὄχοισιν εἰς ὅρος περάσομεν.

ΤΕ. ἀλλ' οὐχ ὁμοίως ἂν ὁ θεὸς τιμὴν ἔχοι. 20

ΚΑ. γέρων γέροντα παιδαγωγήσω σ' ἐγώ.

ΤΕ. ὁ θεὸς ἀμοχθὶ κείσε νῦν ἡγήσεται.

ΚΑ. μόνοι δὲ πόλεως Βακχίῳ χορεύσομεν;

ΤΕ. μόνοι γὰρ εὖ φρονούμεν, οἱ δ' ἄλλοι κακῶς.

ΚΑ. μακρὸν τὸ μέλλειν· ἀλλ' ἐμῆς ἔχου χερός. 25

ΤΕ. [*giving him his hand*] ἰδοῦ, ξύναπτε καὶ ξυνωρίζου χέρα.

[*PENTHEUS is ſeen coming up from the city.*]

ΚΑ. ἐπεὶ σὺ φέγγος, Τειρεσία, τόδ' οὐχ ὀρᾷς,

ἐγὼ προφήτης σοι λόγων γενήσομαι.

Πενθεὺς πρὸς οἴκους ὄδε διὰ σπουδῆς περᾷ,

Ἐχίονος παῖς, φῖ κράτος δίδωμι γῆς. 30

[*Enter PENTHEUS, angry.*]

ὥς ἐπτόηται· τί ποτ' ἐρεῖ νεώτερον;

ΠΕ. [*ſcornfully*] ἔκδημος ὦν μὲν τῆσδ' ἐτύγχανον χθονός

κλύω δὲ νεοχμὰ τήνδ' ἀνὰ πτόλιν κακά,

γυναῖκας ἡμῖν δώματ' ἐκλελοιπέναι,

πλασταῖσι βακχελαῖσιν, ἐν δὲ δασκίοις 35

ὄρεσι θοάζειν, τὸν νεωστὶ δαίμονα

Διόνυσον, ὅστις ἐστί, τιμώσας χοροῖς·

ὅσας μὲν οὖν εἴληφα, δεσμίους χέρας

σώζουσι παυδήμοισι πρόσπολοι στέγαις·

ὅσαι δ' ἄπεισι, ἐξ ὄρους θηράσομαι, 40

Ἰνώ τ' Ἀγαύην θ', ἥ μ' ἔτικτ' Ἐχίονι,

EURIPIDES.

Ἀκταίωνός τε μητέρ', Αὐτονόην λέγω.
 και σφὰς σιδηραῖς ἀρμόσας ἐν ἄρκυσι
 παύσω κακούργου τῆσδε βακχείας τάχα.
 λέγουσι δ' ὥς τις εἰσελήλυθε ξένος 45
 γόης, ἐπφδὸς Λυδίας ἀπὸ χθονός,
 ξανθοῖσι βοστρύχοισιν εὖσμος κόμην,
 οἰνωπός, ὅσοις χάριτας Ἀφροδίτης ἔχων,
 δς ἡμέρας τε κεύφρόνας συγγίγνεται,
 τελετὰς προτείων εὐίους νεάνισιν. 50
 [*sternly*] εἰ δ' αὐτὸν εἶσω τῆσδε λήψομαι στέγης,
 παύσω κτυποῦντα θύρσον ἀνασελόντά τε
 κόμας, τράχηλον σώματος χωρὶς τεμών.
 [*with scorn*] ἐκεῖνος εἶναι φησι Διόνυσον θεόν,
 δς ἐκπυροῦται λαμπάσιν κεραυνίαις 55
 σὺν μητρὶ, δίους ὅτι γάμους ἐψεύσατο.
 ταῦτ' οὐχὶ δευῆς ἀγχόνης ἐπάξια,
 ὕβρεις ὕβριζειν, ὅστις ἐστὶν ὁ ξένος ;
 [*turns and sees the two old men wildly waving the thyrsus*]
 ἀτὰρ τόδ' ἄλλο θαῦμα, τὸν τερασκόπον
 ἐν ποικίλαισι νεβρίσι Τειρεσίαν ὄρῳ, 60
 πατέρα τε μητρὸς τῆς ἐμῆς, πολὺν γέλων,
 νάρθηκι βακχεύοντας· αἰδοῦμαι, πάτερ,
 [*to CADMUS*] τὸ γῆρας ὑμῶν εἰσορῶν νοῦν οὐκ ἔχον.
 οὐκ ἀποτινάξεις κισυόν ; οὐκ ἐλευθέρῃ
 θύρσου μεθήσεις χεῖρ', ἐμῆς μητρὸς πάτερ ; 65
 [*turning to TEIRESIAS*]
 σὺ ταῦτ' ἐπεισας, Τειρεσία ; τόνδ' αὖ θέλεις
 τὸν δαίμον' ἀνθρώποισιν ἐσφέρων νέον,
 σκοπεῖν πτερωτοὺς κάμπύρων μισθοὺς φέρειν ;

THE BACCHAE OF

εἰ μή σε γῆρας πολιδὼν ἐξερρύετο,
καθῆσ' ἂν ἐν βάκχαισι δέσμιος μέσαις, 70
τελετὰς ποτηρὰς εἰσάγων γυναιξὶ γὰρ
δπου βότρυος ἐν δαιτὶ γίγνεται γάνος,
οὐχ ὑγιὲς οὐδὲν ἔτι λέγω τῶν ὀργίων.

ΤΕ. [*calm and bitter*] ὅταν λάβῃ τις τῶν λόγων ἀνὴρ σοφὸς
καλὰς ἀφορμάς, οὐ μέγ' ἔργον εὖ λέγειν 75
σὺ δ' εὐτροχὸν μὲν γλῶσσαν ὥς φρονῶν ἔχεις,
ἐν τοῖς λόγοισι δ' οὐκ ἔννεσί σοι φρένες.
οὗτος δ' ὁ δαίμων ὁ νέος, ὃν σὺ διαγελᾷς,
οὐκ ἂν δυναίμην μέγεθος ἐξεῖπεῖν ὅσος
καθ' Ἑλλάδ' ἔσται· δύο γάρ, ὦ νεανία, 80
τὰ πρῶτ' ἐν ἀνθρώποισι, Δημήτηρ θεά,
Γῆ δ' ἐστίν· ὄνομα δ' ὀπότερον βούλει κάλει·
αὕτη μὲν ἐν ξηροῖσι κτρέφει βροτούς·
ὃς δ' ἦλθεν ἐπὶ τὰντίπαλον, ὁ Σεμέλης γόνος,
βότρυος ὑγρὸν πῶμ' ἤϋρε κείσηνέγκατο 85
θυητοῖς, ὃ παύει τοὺς τάλαιπῶρους βροτούς
λύπης, ὅταν πλησθῶσιν ἀμπέλου ῥοῆς,
ὑπνον τε, λήθην τῶν καθ' ἡμέραν κακῶν,
δίδωσιν, οὐδ' ἔστ' ἄλλο φάρμακον πόνων.
[*getting more vivid and eager*]
ἔτ' αὐτὸν ὄψει καπὶ Δελφίσιν πέτραις 90
πηδῶντα σὺν πεύκαισι δικόρυφον πλάκα,
βάλλοντα καὶ σείοντα βακχεῖον κλάδον,
μέγαν τ' ἂν Ἑλλάδ'. ἀλλ' ἐμοί, Πενθεῦ, πιθοῦ,
μὴ τὸ κράτος αὖχει δύνάμιν ἀνθρώποις ἔχει,
μηδ', ἣν δοκῆς μέν, ἣ δὲ δόξα σου νοσῇ, 95
φρονεῖν δόκει τι· τὸν θεὸν δ' ἐς γῆν δέχου,

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καὶ σπένδε καὶ βάκχευε καὶ στέφου κῆρα.
 ὀρᾷς ; σὺ χαίρεις ὅταν ἐφeskτῶσω πύλαις
 πολλοί, τὸ Πανθέως δ' ὄνομα μεγαλύνῃ πόλιν·
 κάκεῖνος, οἶμαι, τέρπεται τιμώμενος. 100

ἐγὼ μὲν οὖν καὶ Κᾶδμος, δὴ σὺ διαγελᾷς,
 κισσῷ τ' ἐρεψόμεσθα καὶ χορεύσομεν,
 πολὺ ξυνωρίς, ἀλλ' ὅμως χορευτέον,
 κοῦ θεομαχῆσω, σῶν λόγων πεισθεὶς ἦπο.

ΚΑ. [*gently*] ὦ παῖ, καλῶς σοι Τειρεσίας παρήνευσεν· 105
 οἶκει μεθ' ἡμῶν, μὴ θύραζε τῶν νόμων.

νῦν γὰρ πέτει τε καὶ φρονῶν οὐδὲν φρονεῖς.
 κεῖ μὴ γὰρ ἔστιν ὁ θεὸς οὗτος, ὥς σὺ φῆς,
 παρὰ σοὶ λεγέσθω καὶ καταψεύδου καλῶς
 ὥς ἔστι, Σεμέλη θ' ἵνα δοκῇ θεὸν τεκεῖν, 110
 ἡμῶν τε τιμὴ παντὶ τῷ γένει προσῇ.

ὀρᾷς τὸν Ἀκταίωνος ἄβλιον μόρον ;
 δὴν ὠμόσιτοι σκύλακες ὡς ἐθρέψατο
 διεσπᾶσαντο, κρείσσον' ἐν κυναγίαις
 Ἀρτέμιδος εἶναι κομπᾶσαντ', ἐν ὀργάσιν. 115

δὲ μὴ πάθῃς σὺν δεῦρό σου στέψω κῆρα
 [*advances towards him with a chariot, to crown him*]
 κισσῷ μεθ' ἡμῶν τῷ θεῷ τιμὴν δίδου.

ΠΕ. [*indignantlly recoiling*]
 οὐ μὴ προσόσεις χεῖρα, βακχεύσεις δ' ἰών,
 μὴδ' ἐξουδοῖ μοῖραν τὴν σὴν ἐμοί ;
 τῆς σῆς δ' ἀνοίας τόνδε τὸν διδάσκαλον 120
 δόκην μέτειμι. [*turning to the palace and shouting to the*
attendants] στειχέτω τις ὥς τάχος,
 ἐλθὼν δὲ θάκουσ τοῦδ', ἵν' οἴωνοσκοπεῖ,

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μοχλοῖς τριαίνου κἀνάτρεψον ἔμπαλιν,
 ἄνω κάτω τὰ πάντα συγχέας ὁμοῦ,
 καὶ στέμματ' ἀνέμοις καὶ θυέλλαισιν μέθες. 125
 μάλιστα γάρ νιν δῆξομαι δράσας τάδε.
 οἱ δ' ἀνὰ πόλιν στείχοντες ἐξιχνεύσατε
 τὸν θηλύμορφον ξένον, ὃς ἐσφέρει κακά.
 κἄνπερ λάβητε, δέσμιον πορεύσατε
 δεῦρ' αὐτόν, ὥς ἂν λευσίμου δίκης τυχῶν 130
 θάνη, πικρὰν βάκχευσιν ἐν Θήβαις ἰδών.

[PENTHEUS retires into the palace.]

TE. [looking after him with lofty pity]
 ὦ σχέτλι', ὥς οὐκ οἶσθα ποῦ ποτ' εἰ λόγων.
 μέμνησας ἤδη, καὶ πρὶν ἐξέστης φρενῶν.
 [turning away, to CADMUS]
 στείχωμεν ἡμεῖς, Κάδμε, κἄξαιτώμεθα
 ὑπὲρ τε τούτου, καίπερ ὄντος ἀγρίου, 135
 ὑπὲρ τε πόλεως, τὸν θεὸν μηδὲν νέον
 δρᾶν. ἀλλ' ἔπου μοι κισσίνου βάκτρον μέτα·
 πειρῶ δ' ἀνορθοῦν σῶμ' ἐμόν, κἀγὼ τὸ σόν·
 γέροντε δ' αἰσχροὺς δύο πεσεῖν· ἴτω δ' ὁμῶς.
 τῷ Βακχίῳ γὰρ τῷ Διὸς δουλευτέον. 140

[sadly, as he goes]

Πενθεὺς δ' ὅπως μὴ πένθος εἰσολοίσει δόμοις
 τοῖς σοῖσι, Κάδμε· μαντικῇ μὲν οὐ λέγω,
 τοῖς πράγμασιν δέ· μῶρα γὰρ μῶρος λέγει.

[The old men go slowly out.]

EURIPIDES.

SCENE II.

THE CAPTIVE.

PENTHEUS before the palace door.

Enter two servants, bringing in DIONYSUS in chains, graceful and handsome youth, dressed like a Bacchic worshipper, with the fawn-skin and ivy-wreathed thyrsus; his face is ruddy and beautiful, and he follows his two captors, who hold each a hand, with no sign of reluctance or discomposure. The first servant then begins:—

- ΘΕ. Πενθεῦ, πάρεσμεν, τήνδ' ἄγραν ἡγρευκότες,
 ἐφ' ἣν ἔπεμψας, οὐδ' ἄκρανθ' ὠρμήσαμεν. 145
 ὁ θῆρ δ' ὄδ' ἡμῖν πρῶος, οὐδ' ὑπέσπασε
 φυγῇ πόδ', ἀλλ' ἔδωκεν οὐκ ἄκων χέρας,
 οὐδ' ὠχρός, οὐδ' ἥλλαξεν οἰνωπὸν γένυν,
 γελῶν δὲ καὶ δεῖν κάπαγειν ἐφίετο,
 ἔμενέ τε, τοῦμόν εὐτρεπὲς ποιούμενος. 150
 καγὰ δι' αἰδοῦς εἶπον, 'ὦ ξέν' οὐχ ἐκὼν
 'ἄγω σε, Πενθέως δ', ὅς μ' ἔπεμψ', ἐπιστολαῖς.'
 ἅς δ' αὖ σὺ βάκχας εἶρξας, ἅς συνήρπασας
 κἄδηςας ἐν δεσμοῖσι πανδῆμον στέγης,
 φροῦδαί γ' ἐκεῖναι λελυμέναι πρὸς ὀργάδας 155
 σκιρτῶσι, Βρόμιον ἀνακαλούμεναι θεόν.
 αὐτόματα δ' αὐταῖς δεσμὰ διελύθη ποδῶν,
 κληῖδές τ' ἀνήκαν θύρετρ' ἄνευ θνητῆς χερὸς.
 πολλῶν δ' ὄδ' ἀνὴρ θαυμάτων ἦκει πλέως
 ἐς τάσδε Θήβας· σοὶ δὲ τᾶλλα χρὴ μέλειν. 160

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- ΠΕ. [*eternly*] μέθεσθε χειρῶν τοῦδ'· ἐν ἄρκυσιν γὰρ ὦν
οὐκ ἔστιν οὕτως ὥκυν ὥστε μ' ἐκφυγεῖν.
[*The attendants drop his hands and retire.*]
[*softening*] ἀτὰρ τὸ μὲν σῶμ' οὐκ ἄμορφος εἶ, ξένε,
ὥς ἐς γυναῖκας, ἐφ' ὅπερ ἐς Θήβας πάρει·
πρῶτον μὲν οὖν μοι λέξον ὅστις εἶ γένος. 165
- ΔΙ. οὐ κόμπος οὐδεὶς· ῥάδιον δ' εἰπεῖν τόδε·
τὸν ἀνθεμῶδη Τμῶλον οἶσθά που κλύων.
- ΠΕ. αἶδ', ὅς τὸ Σάρδεων ἄστν περιβάλλει κύκλῳ.
- ΔΙ. ἐντεῦθεν εἰμι, Λυδία δέ μοι πατρίς.
- ΠΕ. πόθεν δὲ τελετὰς τάσδ' ἄγεις εἰς Ἑλλάδα; 170
- ΔΙ. Διόνυσος ἡμᾶς εἰσέβησ' ὁ τοῦ Διὸς.
- ΠΕ. ἦλθες δὲ πρῶτα δεῦρ' ἄγων τὸν δαίμονα;
- ΔΙ. πᾶς ἀναχορέεαι βαρβάρων τὰδ' ὄργια.
- ΠΕ. φρονοῦσι γὰρ κάκιον Ἑλλήνων πολῷ.
- ΔΙ. τὰδ' εὖ γε μᾶλλον· οἱ νόμοι δὲ διάφοροι. 175
- ΠΕ. δίκην σε δοῦναι δεῖ σοφισμάτων κακῶν.
- ΔΙ. σὲ δ' ἀμαθίας γε κάσεβούντ' ἐς τὸν θεόν.
- ΠΕ. [*to the audience, pointing scornfully at PENTHEUS*]
ὥς θρασὺς ὁ βάκχος κοῦκ ἀγύμναστος λόγων.
- ΔΙ. εἴφ' ὃ τι παθεῖν δεῖ· τί με τὰ δεινὰ ἐργάσει;
- ΠΕ. πρῶτον μὲν ἄβρὸν βόστρυχον τεμῶ σέθεν. 180
- ΔΙ. ἱερὸς ὁ πλόκαμος· τῷ θεῷ δ' αὐτὸν τρέφω.
- ΠΕ. ἔπειτα θύρσον τόνδε παράδος ἐκ χερσίν.
- ΔΙ. αὐτός μ' ἀφαιροῦ· τόνδε Διοπύσου φορῶ.
- ΠΕ. εἰρκταῖσί τ' ἔνδον σῶμα σὸν φυλάξομεν.
- ΔΙ. λύσει μ' ὁ δαίμων αὐτὸς, ὅταν ἐγὼ θέλω. 185
- ΠΕ. [*mocking*] ὅταν γε καλέσῃς αὐτὸν ἐν βάκχαις σταθεῖς.

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- ΔΙ. καὶ νῦν ἂ πάσχω πλησίον παρῶν ὄρῳ.
- ΠΕ. καὶ ποῦ 'στιν ; οὐ γὰρ φανερὸς ὄμμασίν γ' ἐμοῖς.
- ΔΙ. παρ' ἐμοί· σὺ δ' ἀσεβῆς αὐτὸς ὦν οὐκ εἰσορᾷς.
- ΠΕ. [*angrily, to his attendants*]
 λάξυσθε, καταφρονεῖ με καὶ Θήβας ὅδε. 190
 [*attendants come up. DIONYSUS says firmly :—*]
- ΔΙ. αὐδῶ με μὴ δεῖν σωφρονῶν οὐ σάφροσιν.
- ΠΕ. ἐγὼ δὲ δεῖν γε κυριώτερος σέθεν.
- ΔΙ. [*still firm*] οὐκ οἶσθ' ὅτι ζῆς, αὐδ' ὄρῳσ οὐδ' ὅστις εἶ.
- ΠΕ. [*proudly*]
 Πενθεὺς, Ἀγαύης παῖς, πατρὸς δ' Ἑχέλου. 195
- ΔΙ. ἐνδυστυγῆσαι τοῦνομ' ἐπιτήδειος εἶ.
- ΠΕ. χώρει· καθέλρξατ' αὐτὸν ἱππικαῖς πέλας
 [*to the attendants*]
 φάτναισιν, ὥς ἂν σκότιον εἰσορῷ κνέφας.
 [*with scornful laugh*]
 [*to DIONYSUS*] ἐκεῖ χόρευε· τάσδε δ' ἄς ἄγων πάρει
 κακῶν ξυνεργοὺς ἢ διεμπολήσομεν 200
 ἢ χεῖρα δούπου τοῦδε καὶ βύρσης κτύπου
 παύσας, ἐφ' ἱστοῖς δμῳίδας κεκτήσομαι.
 [*The attendants seize DIONYSUS.*]
- ΔΙ. στείχοιμ' ἄν· ὃ τι γὰρ μὴ χρεῶν, οὔτοι χρεῶν
 παθεῖν· ἀτάρ τοι τῶνδ' ἅποιον ὕβρισμάτων
 μέτεισι Διόνυσός σ', ὃν οὐκ εἶναι λέγεις· 205
 ἡμᾶς γὰρ ἀδικῶν, κείνον ἐς δεσμοὺς ἄγεις.
- [*DIONYSUS goes off in custody. PENTHEUS retires into the palace.*]

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SCENE III.

THE BACCHANALS.

The CHORUS of Bacchanals, on the lower level of the orchestra, in front of the palace-terrace. They are listening in terror to the sounds of earthquake and crashing walls, mingled with the awful voice of DIONYSUS, who is thus evincing his power within the palace of PENTHEUS. Then comes a flash of light, a blaze on Semele's tomb, and the CHORUS fall to the earth in awe, expecting the advent of the god: when the central gates open, and out steps the Lydian stranger. He addresses the prostrate women in gentle and fearless tones:—

ΔΙ. βάρβαροι γυναῖκες, οὕτως ἐκπεπληγμένοι φόβῳ
πρὸς πέδῳ πεπτώκατ'· ἦσθησθ', ὡς ἔοικε, Βακχίου
διατινάξαντος τὰ Πενθέως δώματ'· ἀλλ' ἀνίστατε
σῶμα, καὶ θαρσεῖτε, σαρκὸς ἐξαμείψασαι τρόμον. 210
[*They rise from the earth, and their leader replies:—*]

ΧΟ. ὦ φάος μέγιστον ἡμῖν εὐίου βακχεύματος,
ὡς ἐσεῖδον ἀσμένῃ σε, μονάδ' ἔχουσ' ἐρημίαν.

ΔΙ. εἰς ἀθυμίαν ἀφίκεσθ', ἡνίκ' εἰσεπεμπόμην,
Πενθέως ὡς ἐς σκοτεινὰς ὀρκάνας πεσούμενος;

ΧΟ. πῶς γὰρ οὐ; τίς μοι φύλαξ ἦν, εἰ σὺ συμφορᾶς
τύχοις; 215

ἀλλὰ πῶς ἡλευθερώθης, ἀνδρὸς ἀνοσίου τυχών;

ΔΙ. αὐτὸς ἐξέσωσ' ἔμαντὸν ῥαδίως ἄνευ πόνου.

ΧΟ. οὐδέ σου ξυνῆψε χεῖρα δεσμόισιν ἐν βρόχοις;

ΔΙ. ταῦτα καὶ καθύβρις' αὐτόν, ὅτι με δεσμεύειν δοκῶν

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οὐτ' ἔθιγεν οὐθ' ἤψαθ' ἡμῶν, ἐλπίσιν δ' ἐβόσκετο. 220
 πρὸς φάτναις δὲ ταῦρον εὐρών, οὐ καθεῖρξ' ἡμᾶς ἄγων,
 τῷδε περὶ βρόχους ἔβαλλε γόνασι καὶ χηλαῖς ποδῶν
 θυμὸν ἐκπνέων, ἰδρῶτα σώματος στάζων ἄπο,
 χεῖλεσιν διδοὺς ὀδόντας· πλησίον δ' ἐγὼ παρῶν
 ἥσυχος θάσσω·ν ἔλευσسون. ἐν δὲ τῷδε τῷ χρόνῳ 225
 ἀνετιναξ' ἐλθὼν ὁ Βάκχος δῶμα καὶ μητρὸς τάφῳ
 πῦρ ἀνῆψ'. ὁ δ', ὥς ἔσειδε, δώματ' αἰθεσθαι δοκῶν,
 ἦσσο' ἐκείσε κῆτ' ἐκείσε, δμῶσιν Ἀχελῶον φέρειν
 ἐννέπων, ἅπας δ' ἐν ἔργῳ δοῦλος ἦν μάτην πονῶν.
 διαμεθεῖς δὲ τόνδε μόχθον, ὥς ἐμοῦ πεφευγότος, 230
 ἵεται ξίφος κελαινὸν ἀρπάσας δόμων ἔσω.
 κῆθ' ὁ Βρόμιος, ὥς ἔμοιγε φαίνεται, δόξαν λέγω,
 φάσμι' ἐποίησεν κατ' αὐλήν· ὁ δ' ἐπὶ τοῦθ' ὠρμημένος
 ἦσσε κἀκέντει φαεινὸν αἰθέρ', ὥς σφάζων ἐμέ.
 πρὸς δὲ τοῖσδ' αὐτῷ τάδ' ἄλλα Βάκχιος λυμαίνεται· 235
 δώματ' ἔρρηξεν χαμᾶζε· συνεθράνωται δ' ἅπαν
 πικροτάτους ἰδόντι δεσμοὺς τοὺς ἐμούς· κόπον δ' ὕπο,
 διαμεθεῖς ξίφος παρῆται. πρὸς θεὸν γὰρ ὦν ἀνὴρ
 ἐς μάχην ἐλθεῖν ἐτόλμησ'· ἥσυχος δ' ἐκβὰς ἐγὼ
 δωμάτων ἦκω πρὸς ὑμᾶς, Πενθέως οὐ φροντίσας. 240

[PENTHEUS is heard approaching. DIONYSUS turns round to the door.]

ὥς δέ μοι δοκεῖ, ψοφεῖ γοῦν ἀρβύλη δόμων ἔσω,
 ἐς προνώπι' αὐτίχ' ἤξει. τί ποτ' ἄρ' ἐκ τούτων ἐρεῖ;
 ῥαδίως γὰρ αὐτὸν οἶσω, κὰν πνέων ἔλθῃ μέγα·

[enter PENTHEUS, angrily, not seeing DIONYSUS]

πρὸς σοφοῦ γὰρ ἀνδρὸς ἀσκεῖν σῶφρον· εὐοργησίαν.

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- ΠΕ. πέποιθα δεινά· διαπέφυγέ μ' ὁ ξένος, 245
 ὃς ἄρτι δεσμοῖς ἦν κατηναιγκασμένος.
 ἔα ἔα. [*turning suddenly and seeing him*]
 ὃδ' ἐστὶν ἀπὴρ· τί τάδε; πῶς πρηνάπιος
 φαίνει πρὸς οἴκοις τοῖς ἐμοῖς, ἔξω βεβῶς; [*he moves to*
raise him. DIONYSUS with dignity motions him to stop]
- ΔΙ. στήσου πῶδ', ὀργῇ δ' ἀπόθεσ ἥσυχον πῶδα.
 ΠΕ. [*stopping, and more subdued*]
 πόθεν σὺ δεσμὰ διαφυγὼν ἔξω περῆς; 250
- ΔΙ. οὐκ εἶπον ἢ οὐκ ἤκουσας ὅτι λύσει μέ τις;
 ΠΕ. τίς; τοὺς λόγους γὰρ ἐσφέρεις καινοὺς αἰεῖ.
 ΔΙ. ὃς τὴν παλύβοτρυν ἄμπελον φύει βροτοῖς.
 ΠΕ. [*ironically*] ἀνελδισας δὴ τοῦτο Διονύσῃ καλόν.
 [*turning to the attendants behind.*]
 κλήειν κελεύω πάντα πύργον ἐν κύκλῳ. 255
- ΔΙ. [*smiling*] τί δ'; οὐχ ὑπερβαίνουσι καὶ τείχη θεοί;
 ΠΕ. [*bitterly*] σοφὸς σοφὸς σὺ, πλὴν ἂν δεῖ σ' εἶναι σοφόν.
 ΔΙ. ἂν δεῖ μάλιστα, ταῦτ' ἔγωγ' ἔφην σοφός.
 [*pointing to the messenger who is seen approaching.*]
 κείνου δ' ἀκούσας πρῶτα τοὺς λόγους μάθε,
 ὃς ἐξ ὄρους πάρεστιν ἀγγελῶν τί σοι· 260
 ἡμεῖς δέ σοι μενούμεν, οὐ φευξοίμεθα.
 [*enter messenger*]
- ΑΓ. Πενθεῦ, κρατύνων τῆσδε Θηβαίας χθονός,
 ἦκω, Κιβαιρῶν' ἐκλιπών, ἔν' οὔποτε
 λευκῆς χιόνος ἀνείσαν εὐαγείς βοδαί.
- ΠΕ. ἦκεις δὲ ποῖαν προστιθεῖς σπουδὴν λόγου; 265
- ΑΓ. ἀγελαῖα μὲν βοσκήματ' ἄρτι πρὸς λέπας

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μόσχων ὑπεξήκριζον, ἥνιχ' ἥλιος
 ἀκτῖνας ἐξίησι θερμαίνων χθόνα.
 ὀρῶ δὲ θιάσους τρεῖς γυναικείων χορῶν,
 ὧν ἡρχ' ἔνδς μὲν Αἰτουνόη, τοῦ δευτέρου 270
 μήτηρ Ἀγαυή σή, τρίτῃ δ' Ἴνῳ χοροῦ.
 ἡὔδον δὲ πᾶσαι σώμασιν παρειμέναι,
 αἱ μὲν πρὸς ἐλάτης νῶτ' ἐρείσασαι φόβην,
 αἱ δ' ἐν δρυὶς φύλλοισι πρὸς πέδῳ κᾶρα
 εἰκὴ βαλοῦσαι σωφρόνως, οὐχ ὥς σὺ φῆς. 275
 ἡ σὴ δὲ μήτηρ ᾠλόλυξεν ἐν μέσσαις
 σταθεῖσα βάγκαις, ἐξ ὕπνου κινεῖν δέμας,
 μυκήμαθ' ὥς ἤκουσε κεροφόρων βοῶν.
 αἱ δ' ἀποβαλοῦσαι θαλερὸν ὀμμάτων ὕπνον
 ἀνῆξαν ὀρθαί, θαυμ' ἰδεῖν εὐκοσμίας, 280
 νέαι, παλαιαί, παρθένοι τ' ἔτ' ἄζυγες.
 καὶ πρῶτα μὲν καθεύσαν εἰς ὤμους κόμας,
 νεβρίδας τ' ἀνέστειλανθ', ὕσαισιν ὀμμάτων
 σύνδεσμ' ἐλέλυτο, καὶ καταστήκτους δορὰς
 ὄφεσι κατεξώσαντο λιχμῶσιν γένυν. 285
 αἱ δ' ἀγκάλαισι δορκάδ' ἢ σκύμνους λύκων
 ἀγρίους ἔχουσας, λευκὸν ἐδίδουσιν γάλα,
 ὅσαις νεοτόκοις μαστὸς ἦν σπαργῶν ἔτι,
 βρέφη λιπούσας· ἐπὶ δ' ἔθειτο κισσῶσιν
 στεφάνους δρυὸς τε μίλακός τ' ἀνθεσφόρου. 290
 θύρσων δὲ τις λαβοῦσ' ἐπαισεν ἐς πέτραν,
 ὁθεν δροσώδης ὕδατος ἐκπηδᾷ ποτὶς·
 ἄλλη δὲ νάρθηκ' ἐς πέδον καθῆκε γῆς,
 καὶ τῇδε κρήνην ἐξαυῆκ' αἶαν θεός·

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ὄσαις δὲ λευκοῦ πώματος πόθος παρῆν, 295
 ἄκροισι δακτύλοισι διαμῶσαι χθόνα
 γάλακτος ἔσμους εἶχον· ἐκ δὲ κισσίνων
 θύρσων γλυκεῖαι μέλιτος ἔσταζον ῥοαί.
 ὥστ', εἰ παρήσθα, τὸν θεόν, τὸν νῦν ψέγεις, 300
 εὐχαΐσιν ἂν μετήλθες, εἰσιδὼν τάδε.
 ξυνήλθομεν δὲ βουκόλοι καὶ ποιμένες,
 κοινῶν λόγων δώσοντες ἀλλήλοις ἔριω,
 ὥς δεινὰ δρῶσι θαυμάτων τ' ἐπάξια·
 καὶ τις πλάνης κατ' ἄστου καὶ τρίβων λόγων 305
 ἔλεξεν εἰς ἅπαντας, 'ὦ σεμνὰς πλάκας
 ' ναίοντες ὀρέων, θέλετε θηρασώμεθα
 ' Πενθέως Ἀγαύην μητέρ' ἐκ βακχευμάτων,
 ' χάριν τ' ἄνακτι θῶμεν;' εὐ δ' ἡμῶν λέγειω
 ἔδοξε, θάμνων δ' ἐλλοχίζομεν φόβαις
 κρύψαντες αὐτούς· αἱ δὲ τὴν τεταγμένην 310
 ὥραν ἐκίνουν θύρσον ἐς βακχεύματα,
 Ἰαχον ἀθρόφ' στόματι, τὸν Διὸς γόνον,
 Βρόμιον καλοῦσαι· πᾶν δὲ συνεβάκχενσ' ὄρος
 καὶ θήρες, οὐδὲν δ' ἦν ἀκίνητον δρόμφ.
 κυρεῖ δ' Ἀγαύη πλυσίου θρώσκουσά μου· 315
 καγὼ 'ξεπήδησ', ὥς συναρπάσαι θέλων,
 λόχμην κενώσας, ἐνθ' ἐκρυπτόμην δέμας.
 ἡ δ' ἀνεβόησεν, 'ὦδρομάδες ἐμαὶ κύνες,
 ' θηρώμεθ' ἀνδρῶν τῶνδ' ὕπ'· ἀλλ' ἔπεσθέ μοι,
 ' ἔπεσθε, θύρσοις διὰ χερῶν ὠπλισμέναι.' 320
 ἡμεῖς μὲν οὖν φεύγοντες ἐξηλύξαμεν
 βακχῶν σπαραγμόν, αἱ δὲ νεμομέναις χλόην

EURIPIDES.

μούσχοις ἐπῆλθον χειρὸς ἀσιδήρου μέτα.
 εἶδες δ' ἂν ἢ πλευρ' ἢ δίχληλον ἔμβασιν,
 ῥιπτόμεν' ἄνω τε καὶ κάτω· κρεμαστὰ δὲ 325
 ἔσταζ' ὑπ' ἐλάταις ἀναπεφυρμέν' αἵματι.
 ταῦροι δ' ὑβρίζονται κᾶς κέρας θυμούμενοι
 τὸ πρόσθεν ἐσφάλλοντο πρὸς γαῖαν δέμας,
 μυριάσι χειρῶν ἀγόμενοι νεανίδων.
 θῆσσαν δὲ διεφοροῦντο σαρκὸς ἐνδυτὰ 330
 ἢ σε ξυνάφαι βλέφαρα βασιλείοις κόραις.
 χωροῦσι δ' ὥστ' ὄρνιθες ἀρθεῖσαι δρόμῳ,
 πεδίῳ ὑποτάσεις, αἱ παρ' Ἀσωποῦ ῥοαῖς
 εὐκαρπον ἐκβάλλουσι Θηβαίων στάχυν,
 Ὕστας τ' Ἐρυθράς θ', αἱ Κιθαιῶνος λέπας 335
 νέρθεν κατφκήκασιν, ὥστε πολέμιοι,
 ἐπεσπесоῦσαι πάντ' ἄνω τε καὶ κάτω
 διέφερον· ἥρπαζον μὲν ἐκ δόμων τέκνα,
 δπόσα δ' ἐπ' ὤμοις ἔθεσαν, οὐ δεσμῶν ὑπο
 προσείχετ', οὐδ' ἐπιπτεν ἐς μέλαν πέδον, 340
 οὐ χαλκός, οὐ σίδηρος· ἐπὶ δὲ βοστρύχοις
 πῦρ ἔφερον, οὐδ' ἔκαιεν· οἱ δ' ὀργῆς ὑπο
 εἰς ὅπλ' ἐχώρουν, φερόμενοι βακχῶν ὑπο
 οὐπερ τὸ δεινὸν ἦν θέαμ' ἰδεῖν, ἀναξ.
 τοῖς μὲν γὰρ οὐχ ἤμασσε λογχωτὸν βέλος, 345
 κεῖναι δὲ θύρσους ἐξανιεῖσαι χερῶν
 ἐτραυμάτιζον κἀπενώτιζον φυγῇ
 γυναῖκες ἄνδρας, οὐκ ἄνευ θεῶν τινος.
 πάλιν δ' ἐχώρουν ὅθεν ἐκίνησαν πόδα,
 κρήνας ἐπ' αὐτάς, ἃς ἀνῆκ' αὐταῖς θεός. 350

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νίψαντο δ' αἶμα, σταγόνα δ' ἐκ παρηίδων
 γλώσση δράκοντες ἐξεφαίδρυνον χροός.
 τὸν δαίμον' οὖν τόνδ', ὅστις ἔστ', ὦ δέσποτα,
 δέχου πόλει τῇδ', ὡς τὰ τ' ἄλλ' ἐστὶν μέγας
 κάκεινός φασιν αὐτόν, ὡς ἐγὼ κλώω, 355
 τὴν παυσίλυπον ἄμπελον δοῦναι βροτοῖς.
 οἴνου δὲ μηκέτ' ὄντος οὐκ ἔστιν Κύνρις,
 οὐδ' ἄλλο τερπνὸν οὐδὲν ἀνθρώποις ἔτι.

ΠΕ. [*indignans*] ἤδη τόδ' ἐγγύς, ὥστε πῦρ, ἐφάπτεται
 ὕβρισμα βακχῶν, ψόγος ἐς Ἑλλήνας μέγας. 360
 ἀλλ' οὐκ ὀκνεῖν δεῖ· [*to an attendant*] στεῖχ' ἐπ'
 Ἡλέκτρας ἰὼν

πύλας· κέλευε πάντας ἀσπιδοφόρους
 ἵππων τ' ἀπαντῶν ταχυπόδων ἐπεμβάτας,
 πέλτας θ' ὅσαι πάλλουσι, καὶ τόξων χερὶ
 ψάλλουσι νευράς, ὡς ἐπιστρατεύσομεν 365
 βάκχαισιν. σὺ γὰρ ἀλλ' ὑπερβάλλει τάδε,
 εἰ πρὸς γυναικῶν πεισόμεσθ' ἢ πάσχομεν.

ΔΙ. [*gently*] πείθει μὲν οὐδέν, τῶν ἐμῶν λόγων κλύων,
 Πενθεῦ· κακῶς δὲ πρὸς σέθεν πάσχων ὅμως
 οὐ φημι χρήναί σ' ὑπλ' ἐπαίρεσθαι θεῶ,
 ἀλλ' ἡσυχάζειν· Βρόμιος οὐκ ἀνέξεται 370
 κινοῦντα βάκχας ἐνίῳν ὄρων ἄπο.

ΠΕ. [*violently*]
 οὐ μὴ φρενώσεις μ', ἀλλὰ δέσμιος φυγῶν
 σώσει τόδ' ; ἥ σοι πάλιν ἀναστρέψω δάκην.

ΔΙ. θύοιμ' ἂν αὐτῷ μᾶλλον ἢ θυμούμενος 375
 πρὸς κέντρα λακτίζοιμι, θνητὸς ὢν θεῶ.

EURIPIDES.

- ΠΕ. [*bitterly*] θύσω, φόνον γε θήλυν, ὥσπερ ἄξιαί,
πολὺν τaráζας ἐν Κιθαιρώωνος πτυχαῖς.
- ΔΙ. φεύξεσθε πάντες, καὶ τόδ' αἰσχρόν, ἀσπίδας
θύρσοισι βακχῶν ἐκτρέπτειν χαλκηλάτους. 380
- ΠΕ. [*out of patience*] ἀπόρῳ γε τῷδε συμπεπλεγμένα ξένῳ,
ὃς οὔτε πάσχωσιν οὔτε δρῶν σιγήσεται.
- ΔΙ. [*conciliatorily*] ὦ τῶν, ἔτ' ἔστιν εἴ καταστήσαι τάδε.
- ΠΕ. τί δρῶντα ; δουλεύοντα δουλείαις ἐμαῖς ;
- ΔΙ. ἐγὼ γυναῖκας δεῦρ' ὄπλων ἄξω δίχα. 385
- ΠΕ. οἴμοι· τόδ' ἤδη δόλιον ἐς με μηχανῶ.
- ΔΙ. ποῖόν τι, σῶσαί· σ' εἰ θέλω τέχναις ἐμαῖς ;
- ΠΕ. [*to the attendants*] ἐκφέρετέ μοι δεῦρ' ὄπλα· [*to DIONYSUS*]
σὺν δὲ παῦσαι λέγων.
- ΔΙ. ᾄ· [*praises :: then with a mysterious smile*]
βούλει σφ' ἐν ὄρεσι συγκαθημένας ἰδεῖν ;
- ΠΕ. [*eagerly*] μάλιστα, μωρόν γε δοῦς χρυσοῦ σταθμόν. 390
- ΔΙ. ἄγωμεν οὖν σε, κάπιχειρήσεις ὁδῶ ;
- ΠΕ. ἄγ' ὥς τάχιστα, τοῦ χρόνου δέ σοι φθονῶ.
- ΔΙ. στεῖλαι νῦν ἀμφὶ χρωτὶ βυσσίνους πέπλους.
- ΠΕ. τί δὴ τόδ' ; ἐς γυναῖκας ἐξ ἀνδρὸς τελῶ ;
- ΔΙ. μὴ σε κτάνωσι, ἦν ἀνὴρ ὀφθῆς ἐκεῖ. 395
- ΠΕ. εὖ γ' εἴπας αὐτό, καὶ τις εἰ πάλαι σοφός.
- ΔΙ. Διόνυσος ἡμᾶς ἐξεμούσωσεν τάδε.
- ΠΕ. πῶς οὖν γένοιτ' ἂν ἃ σὺ με νουθετεῖς καλῶς ;
- ΔΙ. ἐγὼ στελῶ σε, δωμάτων ἔσω μολών.
- ΠΕ. [*reluctant*]
τίνα στολὴν ; ἢ θήλυν ; ἀλλ' αἰδῶς μ' ἔχει. 400
- ΔΙ. οὐκέτι θεατὴς μαινάδων πρόθυμος εἶ.

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- ΠΕ. στολήν δὲ τίνα φῆς ἀμφὶ χρώτ' ἐμόν βαλεῖν ;
 ΔΙ. κόμην μὲν ἐπὶ σῶ κρατὶ ταναὸν ἐκτενῶ.
 ΠΕ. τὸ δεύτερον δὲ σχῆμα τοῦ κόσμου τί μοι ;
 ΔΙ. πέπλοι ποδήρεις· ἐπὶ κάρῃ δ' ἔσται μίτρα. 405
 ΠΕ. ἦ καὶ τι πρὸς τοῖσδ' ἄλλο προσθήσεις ἐμοί ;
 ΔΙ. θύρσον γε χειρὶ καὶ νεβροῦ στικτὸν δέρας.
 ΠΕ. [*after a pause, decidedly*]
 οὐκ ἂν δυναίμην θῆλυν ἐνδύναι στολήν.
 ΔΙ. ἀλλ' αἶμα θήσεις, ξυμβαλὼν βάκχαις μάχην.
 ΠΕ. [*wavering again*]
 ὀρθῶς· μολεῖν χρὴ πρῶτον ἐς κατασκοπήν. 410
 ΔΙ. σοφώτερον γοῦν ἢ κακοῖς θηρᾶν κακά.
 ΠΕ. καὶ πῶς δι' ἄστεως εἶμι Καδμείους λαθών ;
 ΔΙ. ὁδοὺς ἐρήμους ἵμεν. ἐγὼ δ' ἡγήσομαι.
 ΠΕ. πᾶν κρεῖσσον ὥστε μὴ ᾗγγελᾶν βάκχας ἐμοί.
 ΔΙ. ἐλθόντ' ἐς οἴκους ἂν δοκῇ βουλεύσομεν. 415
 ΠΕ. [*resolute at last*]
 ἔξεστι· πάντῃ τό γ' ἐμόν εὐτρεπὲς πάρα.
 στεῖχοιμ' ἂν ἢ γὰρ ὅπλ' ἔχων πορεύσομαι,
 ἢ τοῖσι σοῖσι πείσομαι βουλεύμασιν.
 [*Exit PENTHEUS. DIONYSUS looks meaningfully after him : then turns joyously to the CHORUS.*]
 ΔΙ. γυναῖκες, ἀνὴρ ἐς βόλον καθίσταται·
 ἤξει δὲ βάκχας, οὗ θανὼν δώσει δίκην. 420
 [*clapping his hands in prayer*]
 Διόνυσε, νῦν σὸν ἔργον, σὺ γὰρ εἶ πρόσω,
 τισώμεθ' αὐτόν. πρῶτα δ' ἔκστησον φρενῶν,
 ἐνεῖς ἐλαφρὰν λύσσαν· ὥς φρονῶν μὲν εἶ

EURIPIDES.

οὐ μὴ θελησει θῆλυν ἐνδύναι στολήν,
ἔξω δ' ἐλαύνων τοῦ φρονεῖν ἐνδύσεται. 425
χρήζω δέ νιν γέλωτα Θηβαίοις ὀφλεῖν
γυναικόμορφον ἀγόμενον δι' ἄστεως
ἐκ τῶν ἀπειλῶν τῶν πρίν, αἷσι δεινὸς ἦν.
ἀλλ' εἶμι, κόσμον ὄνπερ εἰς Ἄιδου λαβῶν
ἄπεισι, μητρὸς ἐκ χεροῖν κατασφαγείς, 430
Πενθεὶ προσάψων· γνῶσεται δὲ τὸν Διὸς
Διόνυσον, ὃς πέφυκεν ἐν τέλει θεὸς
δεινότατος, ἀνθρώποισι δ' ἡπιώτατος.

[Exit after PENTHEUS.]

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SCENE IV.

PENTHEUS, THE SPY.

DIONYSUS in front of the palace dressed as before, only with two horns on his head (a Bacchic symbol). He turns toward the door. and calls within :—

ΔΙ. σὲ τὸν πρόθυμον ὄνθ' ἂ μὴ χρεὼν ὄρᾶν
 σπεύδοντά τ' ἀσπούδαστα, Πενθέα λέγω, 435
 ἔξιθι πάραιθε δωμάτων, ὄφθητί μοι,
 σκευὴν γυναικὸς μαινάδος βάκχης ἔχων,
 μητρός τε τῆς σῆς καὶ λόχου κατὰσκοπος·
 πρέπεις δὲ Κάδμου θυγατέρων μορφὴν μιῇ.

[*Enter PENTHEUS, disguised as a female bacchant, with the thyrsus, &c. He stops short, with a wild look, as he sees DIONYSUS, and gazes round with distracted air.*]

ΠΕ. καὶ μὴν ὄρᾶν μοι δύο μὲν ἡλίους δοκῶ, 440
 δισσὰς δὲ Θήβας καὶ πόλισμ' ἐπτάστομον·
 καὶ ταῦρος ἡμῶν πρόσθεν ἡγείσθαι δοκεῖς,
 καὶ σὺ κέρατε κρατὶ προσπεφυκέναι.
 ἀλλ' ἢ ποτ' ἦσθα θήρ; τεταύρωσαι γὰρ οὖν.

ΔΙ. [*mysteriously*]
 ὁ θεὸς ὁμαρτεῖ, πρόσθεν ὦν οὐκ εὐμενής, 445
 ἔνσπονδος ἡμῶν· νῦν δ' ὀργῆς ἂ χρή σ' ὄρᾶν.

ΠΕ. [*eyeing his own dress and figure*]
 τί φαίνομαι δῆτ'; οὐχὶ τὴν Ἰνοῦς στάσιω,
 ἢ τὴν Ἀγαύης ἐστάναι, μητρός γ' ἐμῆς :

EURIPIDES.

- ΔΙ. αὐτὰς ἐκείνας εἰσορᾶν δοκῶ σ' ὄρων.
 ἀλλ' ἐξ ἔδρας σοι πλόκαμος ἐξέστηχ' ὄδε, 450
 [pointing to a stray curl]
 οὐχ ὥς ἐγὼ νιν ὑπὸ μίτρᾳ καθήρμωσα.
- ΠΕ. ἔνδον προσείων αὐτὸν ἀνασείων τ' ἐγὼ
 καὶ βακχιάζων ἐξ ἔδρας μεθώρμωσα.
- ΔΙ. ἀλλ' αὐτὸν ἡμεῖς, οἷς σε θεραπεύειν μέλει,
 πάλιν καταστελοῦμεν· ἀλλ' ὄρθου κάρα. 455
- ΠΕ. ἰδοῦ, σὺ κόσμει· σοὶ γὰρ ἀνακείμεσθα δῆ.
 [Dionysus sets the curl straight]
- ΔΙ. ζῶναί τέ σοι χαλῶσι, κοῦχ ἐξῆς πέπλων
 στολίδες ὑπὸ σφυροῖσι τείνουσιν σέθεν.
- ΠΕ. κάμολ δοκοῦσι παρά γε δεξιὸν πόδα·
 [glancing at his right foot]
 τὰνθένδε δ' ὀρθῶς παρὰ τένοντ' ἔχει πέπλος. 460
- ΔΙ. ἦ πού με τῶν σῶν πρῶτον ἡγήσει φίλων,
 ὅταν παράλογον σῶφρονας βάκχας ἴδῃς.
- ΠΕ. πότερα δὲ θύρσον δεξιῷ λαβὼν χερσί,
 ἢ τῇδε, βάκχῃ μᾶλλον εἰκασθήσομαι;
- ΔΙ. ἐν δεξιῷ χρὴ χᾶμα δεξιῷ ποδὶ 465
 αἶρειν νιν· αἰνῶ δ' ὅτι μεθέστηκας φρενῶν.
- ΠΕ. ἄρ' ἂν δυναίμην τὰς Κιθαιρῶνος πτύχας
 αὐταῖσι βάκχαις τοῖς ἐμοῖς ὤμοις φέρειν;
- ΔΙ. δύναι' ἂν, εἰ βούλοιο· τὰς δὲ πρὶν φρένας
 οὐκ εἶχες ὑγιεῖς, νῦν δ' ἔχεις οἷας σε δεῖ. 470
- ΠΕ. μοχλοὺς φέρωμεν, ἢ χεροῖν ἀνασπάσω,
 κορυφαῖς ὑποβαλὼν ὤμον ἢ βραχίονα;
- ΔΙ. μὴ σύ γε τὰ Νυμφῶν διολέσσης ἰδρύματα
 καὶ Πανὸς ἔδρας, ἐνθ' ἔχει συρίγματα.

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καλῶς ἔλεξας. οὐ σθένει νικητέον 475

γυκαῖκας, ἐλάταισιν δ' ἐμὸν κρύψω δέμας.

[darkly] κρύψει σὺν κρύψιν ἣν σε κρυφθῆναι χρεών,
ἐλθόντα δόλιον μαινάδων κατάσκοπον.

λήψει δ' ἴσως σφᾶς, ἣν σὺ μὴ ληφθῆς πάρος.

[They go out toward the hills.]

EURIPIDES.

SCENE V.

DEATH.

Enter a messenger in haste, who turns to the house and apostrophizes it thus :—

ΑΓΓ. ὦ δῶμ', ὃ πρὶν ποτὶ ἡντύχεις ἂν' Ἑλλάδα, 480

Σιδωνίου γέροντος, ὃς τὸ γηγενὲς
δράκοντος ἔσπειρ' ὄφεος ἐν γαίᾳ θέρος,
ὥς σε στενάζω, δοῦλος ὦν μὲν, ἀλλ' ὅμως.

ΧΟ. τί δ' ἔστιν; ἐκ βακχῶν τι μηνύεις νέον;

ΑΓΓ. Πενθεὺς ὄλωλε, παῖς Ἑχέονος πατρός. 485

ΧΟ. [*wit'h a loud cry of joy*] ὦναξ Βρόμιε· θεὸς φαίνει μέγας.

ΑΓΓ. [*shocked*] πῶς φῆς; τί τοῦτ' ἔλεξας; ἢ 'πὶ τοῖς ἐμοῖς
χαίρεις κακῶς πράσσουσι δεσπότης, γύναι;

ΧΟ. εὐάζω ξένα μέλεσι βαρβάροις·
οὐκέτι γὰρ δεσμῶν ὑπὸ φόβῳ πτήσω. 490

ΑΓΓ. ξυγγνωστὰ μὲν σοι, πλὴν ἐπ' ἐξειργασμένοις
κακοῖσι χαίρειν, ὦ γυναῖκες, οὐ καλόν.

ΧΟ. ἐνεπέ μοι, φράσον, τίνι μόρῳ θνήσκει
ἄδικος ἄδικά τ' ἐκπορίζων ἀνὴρ.

ΑΓΓ. ἐπεὶ Θεράπνας τῆσδε Θηβαίας χθονὸς 495

λιπόντες ἐξέβημεν Ἀσωποῦ ῥοάς,
λέπας Κιθαιρώνειον εἰσεβάλλομεν
Πενθεὺς τε κἀγώ, δεσπότη γὰρ εἰπόμην,
ξένος θ', ὃς ἡμῖν πομπὸς ἦν θεωρίας.

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πρῶτον μὲν οὖν ποιηρὸν ἴζομεν νάπος, 500
 τὰ τ' ἐκ ποδῶν σιγηλὰ καὶ γλώσσης ἔπο
 σῶζοντες, ὥς ὀρῶμεν οὐχ ὀρώμενοι.
 ἦν δ' ἄγκος ἀμφίκρημμον, ὕδασι διάβροχον,
 πεύκαισι συσκιάζον, ἐνθα μαινάδες
 καθήντ', ἔχουσαι χεῖρας ἐν τερπνοῖς πόνοις. 505
 αἱ μὲν γὰρ αὐτῶν θύρσον ἐκλελοιπότα
 κισσῷ κομήτην αὐθις ἐξανέστεφον,
 αἱ δ' ἐκλιπούσαι ποικίλ' ὥς πῶλοι ζυγὰ
 βακχεῖον ἀντέκλαζον ἀλλήλαις μέλος.
 Πενθεὺς δ' ὁ τλήμων, θήλυν οὐχ ὀρῶν ὄχλον, 510
 ἔλεξε τοιάδ'· 'ὦ ξέν', οὐ μὲν ἔσταμεν,
 'οὐκ ἐξικνούμαι μαινάδων ὅποι μόθων·
 'ὄχθον δ' ἐπεμβὰς ἡ 'λάτην ὑψαύχενα
 'ἴδοιμ' ἂν ὀρθῶς μαινάδων αἰσχροφυγίαν.'
 τοῦντεῦθεν ἤδη τοῦ ξένου τι θαῦμ' ὀρῶ. 515
 λαβὼν γὰρ ἐλάτης οὐράνιον ἄκρον κλάδον
 κατήγεν, ἦγεν, ἦγεν ἐς μέλαν πέδον·
 [imitating with gestures]
 κυκλοῦτο δ' ὥστε τόξον ἢ κυρτὸς τροχὸς
 τὸρνε γράφομενος περιφορὰν ἐλκέδρομον.
 ὥς κλῶν' ὄρειον ὁ ξένος χεροῖν ἄγων 520
 ἔκαμπτεν ἐς γῆν, ἔργματ' οὐχὶ θνητὰ δρῶν.
 Πενθία δ' ἰδρύσας ἐλατίνων ὄζων ἐπι
 ὀρθὸν μεθίει διὰ χερῶν βλάστημ' ἄνω
 ἀτρέμα, φυλάσσω μὴ 'ναχαιτίσειέ νιν.
 ὀρθὴ δ' ἐς ὀρθὸν αἰθέρ' ἐστηρίζετο, 525
 ἔχουσα νώτοις δεσπότην ἐφήμενον.

EURIPIDES.

ὦφθη δὲ μάλλον ἢ κατεῖδε μαινάδας·
 ὅσον γὰρ οὐπω δῆλος ἦν θάσσω ἀνω,
 καὶ τὸν ξένον μὲν οὐκέτ' εἰσορᾶν παρῆν,
 530 ἐκ δ' αἰθέρος φωνή τις, ὥς μὲν εἰκάσαι,
 Διόνυσος ἀνεβόησεν, ὦ νεάνιδες,
 ' ἄγω τὸν ὑμᾶς καμὲ τὰμὰ τ' ὄργια
 ' γέλων τιθέμενον· ἀλλὰ τιμωρεῖσθέ νιν.
 καὶ ταῦθ' ἄμ' ἡγόρευε, καὶ πρὸς οὐρανὸν
 535 καὶ γαῖαν ἐστήριξε φῶς σεμνοῦ πυρός.
 σίγησε δ' αἰθήρ, σίγα δ' εὐλειμος νάπη
 φύλλ' εἶχε, θηρῶν δ' οὐκ ἂν ἤκουσας βοήν.
 αἱ δ' ὥσιν ἤχῃν οὐ σαφῶς δεδεγμέναι
 ἔστησαν ὀρθαὶ καὶ διήνεγκαν κόρας.
 540 ὁ δ' αὐθις ἐπέκλειυσεν· ὥς δ' ἐγνώρισαν
 σαφῇ κελευσμῶν Βακχίου Κάδμου κόραι,
 ἦξαν πελείας ὠκύτητ' οὐχ ἥσσονα
 ποδῶν ἔχουσai συντόνοις δρομήμασι
 μήτηρ Ἀγαυή ξύγγονοί. θ' ὁμόσποροι
 545 πᾶσαι τε βάκχαι· διὰ δὲ χεიმάρρου νάπης
 ἀγμῶν τ' ἐπήδων θεοῦ πνοαῖσιν ἐμμανεῖς.
 ὥς δ' εἶδον ἐλάτῃ δεσπότην ἐφήμενον,
 πρῶτον μὲν αὐτοῦ χερμάδας κραταιβόλους
 ἔρριπτον, ἀντίπυργον ἐπιβάσαι πέτραν,
 550 ὅζοισι τ' ἐλατίνουσιν ἡκοντίζετο·
 ἄλλαι δὲ θύρσους ἔσαν δι' αἰθέρος
 Πενθέως, στόχον δύστηνον· ἀλλ' οὐκ ἦνυτον.
 κρεῖσσον γὰρ ὕψος τῆς προθυμίας ἔχων
 καθήστο τλήμων, ἀπορίᾳ λελημμένος.

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ἐπεῖχε βακχῶν· ἦν δὲ πᾶς ὁμοῦ βοή,
 ὁ μὲν στενάζων, ὅσον ἐτύγγανεν πνέων,
 αἱ δ' ἠλάλαζον. ἔφερε δ' ἡ μὲν ὠλένην, 585
 ἡ δ' ἶχνος αὐταῖς ἀρβύλαις· γυμνοῦντο δὲ
 πλευραὶ σπαραγμοῖς· πᾶσα δ' ἥματωμένη
 χεῖρας διεσφαίριζε σάρκα Πενθέως.
 κεῖται δὲ χωρὶς σῶμα, τὸ μὲν ὑπὸ στύφλοις
 πέτραις, τὸ δ' ὕλης ἐν βαθυξύλῳ φόβῃ, 590
 οὐ ῥάδιον ζήτημα· κράτα δ' ἄθλιον,
 ὅπερ λαβοῦσα τυγχάνει μήτηρ χεροῖν,
 πήξας' ἐπ' ἄκρον θύρσον ὥς ὀρεστέρου
 φέρει λέοντος διὰ Κιθαιρώνος μέσου,
 λιποῦσ' ἀδελφὰς ἐν χοροῖσι μαινάδων. 595
 χωρεῖ δὲ θήρᾳ δυσπότημφ γαυρουμένη
 τειχέων ἔσω τῶνδ', ἀνακαλοῦσα Βάκχιον,
 τὸν ξυγκύνναγον, τὸν ξυνεργάτην ἄγρας
 τὸν καλλίνικον, ἧ δ᾽ ἄκρυα νικηφορεῖ.
 ἐγὼ μὲν οὖν τῇδ' ἐκποδῶν τῇ ξυμφορᾷ 600
 ἄπειμ', Ἀγαυὴν πρὶν μολεῖν πρὸς δώματα.
 τὸ σωφρονεῖν δὲ καὶ σέβειν τὰ τῶν θεῶν
 κάλλιστον οἶμαι ταῦτό καὶ σοφώτατον
 θνητοῖσιν εἶναι χρῆμα τοῖσι χρωμένοις.

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SCENE VI.

AWAKENING.

Enter AGAUE, still with Bacchic frenzy upon her, her hair streaming and eyes glaring, holding the wrenched and bleeding head of PENTHEUS by the hair. She advances to the front and calls aloud:—

ΑΓΑ. ὦ καλλίπυργον ἄστν Θηβαίας χθονὸς 605
 ναίοντες, ἔλθεθ', ὥς ἴδητε τήνδ' ἄγραν,
 Κάδμου θυγατέρες θηρὸς ἦν ἡγρεύσαμεν,
 οὐκ ἀγκυλωτοῖς Θεσσαλῶν στοχάσμασιν,
 οὐ δικτύοισιν, ἀλλὰ λευκοπήχεσιν
 χειρῶν ἀκμαῖσι. κᾶτα κομπάζειν χρεὼν 610
 καὶ λογχοποιῶν ὄργανα κτᾶσθαι μάτην;
 ἡμεῖς δὲ ταύτη χειρὶ τόνδε θ' εἵλομεν
 [*holding up the head*]
 χωρὶς τε θηρὸς ἄρθρα διεφορήσαμεν.
 ποῦ μοι πατήρ ὁ πρέσβυς; ἐλθέτω πέλας.
 Πενθεύς τ' ἐμὸς παῖς ποῦ 'στιν; αἰρέσθω λαβὼν 615
 πηκτῶν πρὸς οἴκους κλιμάκων προσαμβάσεις,
 ὥς πασσαλεύσῃ κῤᾶτα τριγλύφοις τόδε
 λέοντος, ὃν πάρεμι θηράσας' ἐγώ.

[*Enter here OADMUS, followed by a procession of servants carrying the mangled limbs of PENTHEUS, covered with a cloth, on a bier. He enters at the opposite end of the stage to AGAUE, who has retired, and he does not see her at first.*]

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- ΚΑ.** ἔπεσθέ μοι φέροντες ἄθλιον βάρος
 Πενθέως, ἔπεσθε, πρόσπολοι, δόμων πάρος, 620
 οὐ σῶμα μοχθῶν μυρίοις ζητήμασι
 φέρω τόδ' εὐρῶν ἐν Κιθαιρώνος πτυχαῖς
 διασπαρακτόν, κούδεν ἐν ταύτῳ πέδῳ
 λαβών, ἐν ὕλῃ κείμενον δυσευρέτῳ.
 ἤκουσα γάρ του θυγατέρων τολμήματα, 625
 ἤδη κατ' ἄστυ τειχέων ἕσω βεβῶς
 σὺν τῷ γέροντι Τειρεσίῳ, βακχῶν πέρι·
 πάλιν δὲ κάμψας εἰς ὄρος κομίζομαι
 τὸν καθανόντα παῖδα μαινάδων ὑπο.
 καὶ τὴν μὲν 'Ακταίων' 'Αριστέῃ ποτὲ 630
 τεκοῦσαν εἶδον Αὐτονόην 'Ινώ θ' ἄμα
 ἔτ' ἀμφὶ δρυμοῖς οἰστροπλήγας ἀθλίας,
 τὴν δ' εἶπέ τίς μοι δεῦρο βακχείῳ ποδὶ
 στείχειν 'Αγαύην, [*here he sees AGAUE, who goes to meet*
him] οὐδ' ἄκραντ' ἠκούσαμεν·
 λεύσσω γὰρ αὐτῆς ὄψιν οὐκ εὐδαίμονα. 635
- ΑΓΑ.** [*triumphantly*] πάτερ, μέγιστον κομπάσαι πάρεστί σοι,
 πάντων ἀρίστας θυγατέρας σπεῖραι μακρῷ
 θνητῶν· ἀπάσας εἶπον, ἐξόχως δ' ἐμέ,
 ἢ τὰς παρ' ἰστοῖς ἐκλιπούσα κερκίδας
 ἐς μέλizon ἦκω, θῆρας ἀγρεύειν χερσίν. 640
 φέρω δ' ἐν ὠλέναισι, ὥς ὄρῃς, τάδε
 [*holds up the head. OADMUS starts back in horror.*]
 λαβοῦσα τάριστεία, σοῖσι πρὸς δόμοις
 ὥς ἂν κρεμασθῇ· σὺν δέ, πάτερ, δέξαι χερσίν·
 γαυρούμενος δὲ τοῖς ἐμοῖς ἀγρεύμασι

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κάλει φίλους ἐς δαῖτα· μακάριος γὰρ εἶ, 645
μακάριος, ἡμῶν τοιάδ' ἐξεργασμένων.

ΚΑ. [*broken down with grief*]
ὦ πένθος οὐ μετρητόν, οὐδ' οἶόν τ' ἰδεῖν,
φόνον ταλαίναις χερσὶν ἐξεργασμένων.
[*bitterly*] καλὸν τὸ θῦμα καταβαλοῦσα δαίμοσιν,
ἐπὶ δαῖτα Θήβας τάσδε κἀμὲ παρακαλεῖς. 650
οἴμοι κακῶν μὲν πρῶτα σῶν, ἔπειτ' ἐμῶν.
ὥς ὁ θεὸς ἡμᾶς ἐνδίκως μὲν, ἀλλ' ἄγαν,
Βρόμιος ἄναξ ἀπώλεσ' οἰκείως γεγώς.

ΑΓΑ. [*sullenly*] ὥς δύσκολον τὸ γῆρας ἀνθρώποις ἔφν
ἐν τ' ὄμμασι σκυθρωπόν. εἶθε παῖς ἐμὸς 655
εὖθηςρος εἴη, μητρὸς εἰκαοθεὶς τρόποις,
ὅτ' ἐν νεανίαισι Θηβαίοις ἄμα
θηρῶν ὀριγνῶτ'. ἀλλὰ θεομαχεῖν μόνον
οἶός τ' ἐκείνος. νουθετητέος, πάτερ,
σοὶ τ' ἐστὶ κἀμοὶ μὴ σοφοῖς χαίρειν κακοῖς· 660
[*looking about for PENTHEUS*]

ποῦ 'στιν ; τίς αὐτὸν δεῦρ' ἂν ὄψω εἰς ἐμὴν
καλέσειεν, ὥς ἴδῃ με τὴν εὐδαίμονα ;

ΚΑ. [*sadly*] φεῦ φεῦ· φρονήσασαι μὲν οἱ' ἐδράσατε
ἀλγήσειτ' ἄλγος δεινόν· εἰ δὲ διὰ τέλους
ἐν τῷδ' αἰεὶ μενεῖτ', ἐν ᾧ καθέστατε, 665
οὐκ εὐτυχοῦσαι δόξετ' οὐχὶ δυστυχεῖν.

ΑΓΑ. τί δ' οὐ καλῶς τῶνδ', ἢ τί λυπηρῶς ἔχει ;

ΚΑ. πρῶτον μὲν ἐς τόνδ' αἰθέρ' ὄμμα σὸν μέθες.

ΑΓΑ. [*looking up*] ἰδοῦ· τί μοι τόνδ' ἐξυπείπας εἰσορᾶν ;

ΚΑ. ἐθ' αὐτός, ἢ σοι μεταβολὰς ἔχειν δοκεῖ ; 670

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- ΑΓΑ λαμπρότερος ἢ πρὶν καὶ διΐπετέστερος.
 ΚΑ. τὸ δὲ πτοηθὲν τόδ' ἔτι σῇ ψυχῇ πάρα :
 ΑΓΑ. [*perplexed, and slowly recovering*]
 οὐκ οἶδα τοῦτος τοῦτο, γίγνομαι δὲ πως
 ἔνους, μετασταθεῖσα τῶν πάρος φρενῶν.
 ΚΑ. κλύεις ἂν οὖν τι, ἀποκρίναι' ἂν σαφῶς ; 675
 ΑΓΑ. ὥς ἐκλέλησμαι γ' ἂ πάρος εἶπομεν, πάτερ.
 ΚΑ. ἐς ποῖον ἤλθες οἶκον ὑμεναίων μέτα ;
 ΑΓΑ. σπαρτῷ μ' ἔδωκας, ὥς λέγουσ', Ἐχίονι.
 ΚΑ. τίς οὖν ἐν οἴκοις παῖς ἐγένετο σῷ πόσει ;
 ΑΓΑ. Πενθεύς, ἐμῇ τε καὶ πατρὸς κοινωνία. 680
 ΚΑ. τίως πρόσωπον δῆτ' ἐν ἀγκάλαις ἔχεις ;
 ΑΓΑ. λέοντος, ὥς γ' ἔφασκον αἱ θηρώμεναι.
 ΚΑ. σκέψαι νυν ὀρθῶς, βραχὺς ὁ μόχθος εἰσιδεῖν.
 ΑΓΑ. [*holds up the head : then with a start of horror*]
 ἔα, τί λεύσσω ; τί φέρομαι τόδ' ἐν χεροῖν ;
 ΚΑ. ἄθρησον αὐτὸ καὶ σαφέστερον μάθε. 685
 ΑΓΑ. [*still gazing horror-struck*]
 ὀρῶ μέγιστον ἄλγος ἢ τάλαιν' ἐγώ.
 ΚΑ. μῶν σοι λέοντι φαίνεται προσεικέναι ;
 ΑΓΑ. οὐκ, ἀλλὰ Πενθέως ἢ τάλαιν' ἔχω κára.
 ΚΑ. [*bitterly*] ῥῆμωγμένον γε πρόσθεν ἢ σὲ γνωρίσαι.
 ΑΓΑ. τίς ἔκτανέν νιν ; πῶς ἐμὰς ἤλθ' ἐς χέρας ; 690
 ΚΑ. [*clasp his hands and looks up*]
 δύστην' ἀλήθει', ὥς ἐν οὐ καιρῷ πάρει.
 ΑΓΑ. λέγ', ὥς τὸ μελλον καρδία πῆδημ' ἔχει.
 ΚΑ. σύ νιν κατέκτας καὶ κασίγνηται σέθεν.
 ΑΓΑ. ποῦ δ' ὦλετ' ; ἢ κατ' οἶκον, ἢ πόλοις τόποις ;

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- ΚΑ. οὔπερ πρὶν Ἀκταίωνα διέλαχον κύνες. 695
- ΑΓΑ. τί δ' ἐς Κιθαιρῶν' ἦλθε δυσδαίμων ὄδε ;
- ΚΑ. ἐκερτόμει θεὸν σάς τε βακχείας μολῶν.
- ΑΓΑ. ἡμεῖς δ' ἐκείσε τίνι τρόπῳ κατήραμεν ;
- ΚΑ. ἐμάνητε, πᾶσά τ' ἐξεβακχεύθη πόλις.
- ΑΓΑ. [*with deep despair*]
Διόνυσος ἡμᾶς ὤλεσ'· ἄρτι μανθάνω. 700
- ΚΑ. ὕβριν γ' ὕβρισθεις. θεὸν γὰρ οὐχ ἡγείσθῃ υν.
- ΑΓΑ. τὸ φίλτατον δὲ σῶμα ποῦ παιδός, πάτερ ;
- ΚΑ. [*pointing to the bier*]
ἐγὼ μόλις τόδ' ἐξερευνήσας φέρω.
- ΑΓΑ. Πενθεῖ δὲ τί μέρος ἀφροσύνης προσήκ' ἐμῆς ;
- ΚΑ. ὑμῖν ἐγένεθ' ὅμοιος, οὐ σέβων θεόν. 705
- τοιγὰρ ξυνῆψε πάντας ἐς μίαν βλάβην,
ὑμᾶς τε τόνδε θ', ὥστε διολέσθαι δόμους
καὶ ὅστις ἄτεκνος ἀρσένων παίδων γεγώς,
τῆς σῆς τόδ' ἔρνος, ὦ τάλαινα, νηδύος
αἰσχίστα καὶ κάκιστα κατθανόνθ' ὀρώ, 710
- [*turning to the bier*]
ὦ δῶμ' ἀνέβλεφ', ὃς συνεῖχες, ὦ τέκνον.
τοῦμόν μελαθρον, παιδὸς ἐξ ἐμῆς γεγώς,
πόλει τε τάρβος ἦσθα· τὸν γέροντα δὲ
οὐδεὶς ὑβρίζειν ἤθελ', εἰσορῶν τὸ σὸν
κάρα· [*turning back again to speak to AGAUE*] δίκην γὰρ
ἀξίαν ἐλάμβανεν. 715
- νῦν δ' ἐκ δόμων ἄτιμος ἐκβεβλήσομαι
ὁ Κάδμος ὁ μέγας, ὃς τὸ Θηβαίων γένος
ἴσπειρα, κάζημήσα κάλλιστον θέρος.

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[*turns again to PENTHEUS*]

ὦ φίλτατ' ἀνδρῶν, καὶ γὰρ οὐκέτ' ὦν δμῳς
 τῶν φιλτάτων ξμοιγ' ἀριθμήσει τέκνων, 720
 οὐκέτι γενεῖου τοῦδε θιγγάνων χερσί,
 τὸν μητρὸς αὐδῶν πατέρα προσπτύξει, τέκνον,
 λέγων, ' τίς ἀδικεῖ, τίς σ' ἀτιμάζει, γέρον,
 ' τίς σὴν ταρασσει καρδίαν λυπηρὸς ὦν ;
 ' λέγ', ὥς κολάζω τὸν ἀδικοῦντά σ', ὦ πάτερ. 725
 νῦν δ' ἄθλιος μέν εἰμ' ἐγώ, τλήμων δὲ σύ,
 οἴκτρὰ δὲ μήτηρ, τλήμονες δὲ σύγγονοι.

[*turning to the spectators*]

εἰ δ' ἔστω δστις δαιμόνων ὑπερφρονεῖ,
 ἐς τοῦδ' ἀθρήσας θάνατον ἡγέισθω θεούς.

[*The bier moves into the house, and CADMUS and AGAUE remain weeping.*]

THE END.

NOTES.

SCENE I.

1. ἐκκαλεῖ, fut.
3. ὦν ἦκω πέρι. πέρι so accented because it comes after its case, ὦν.
5. ἀνάπτειν, 'to trim' with ivy the thyrsus. The celebrants of Bacchus wore fawn-skins (νεβρῶν δοράς), and carried a reed-wand in their hand, which was decorated with ivy. They also had a chaplet of ivy on their head (v. 6).
7. 'How I knew it was thy voice I heard.' The participle is regularly used after verbs of perception. Thus οἶδα ὦν, 'I know that I am.'
10. Dionysus, son of Semele, daughter of Cadmus. There is something quaint in Cadmus saying he must honour Dionysus, because he is his grandson.
11. ὅσον καθ' ἡμᾶς δυνατόν, 'as far as in us lies.'
12. ποῖ (adv. of motion), χορεύειν (verb not implying change of place). This is called the pregnant construction, since it really is two things contained in one. 'Where must we go to dance?'
15. κάμνω, 'to be weary.'
17. ὄντες, cf. 6. πάσχω, of any experience, not *suffering* necessarily. 'Thy case is the same as mine.'
20. 'It is more honour to the god to go on foot.'
22. ἡγοῦμαι τοῖσδε, 'I am guide to them.' ἡγοῦμαι τῶνδε, 'I am

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- their leader.' Both constructions are used with a slight shade of difference.
- ἀμοχθί, 'without trouble.'
25. χερός. ἔχεσθαι, λαμβάνεσθαι, ἀπτεσθαι, take a genitive in the sense of 'to cling to;' perhaps best classed with the genitives of attachment, κρεμάννυμι, &c.
26. See note on 10Σ.
28. προφήτης, strictly 'a spokesman for another,' used specially of the official at Delphi who announced the god's will. Here more vaguely, 'a teller of tidings.'
29. διὰ σπουδῆς = 'in haste,' used of the *state*. Cf. διὰ χόλου, διὰ φιλίας.
30. Cadmus had resigned the sovereignty to his grandson Pentheus, son of Agaue.
35. πλαστός, 'feigned,' the real object being to enjoy all manner of excesses.
δα-σκι-os, 'very shady,' lit., δα- being an intensive prefix.
36. νεωστί, 'lately.' With article, used as adj. 'new.'
37. ὅστις ἐστί. These light words of Pentheus are an instance of that tragic irony, as it is called, where the speaker is unconscious, while the audience is conscious of the danger (as here), or the falseness, or the double meaning of the words. This play is full of this dramatic artifice. See Preface.
39. πανδήμοισι στέγαις, 'in the common prison.'
43. ἄρκυς, prop. 'that which confines' [ἀρκ-], so generally 'a net;' here 'a fetter.'
46. γόης, 'magician.' ἐπιδός, 'charmer.' Ἀσίας. Pentheus is not surprised that a magician should have come from Asia, the home of enchantments.
48. οἶν-επ-, 'ruddy as wine.'
49. εὐφρόνη, 'the night,' prop. 'the kindly one,' an instance of

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- the Greek reverence for the night. Cf. *ἀμφοσὶν νύξ* in Hom. [It is possible, however, as this reverence was awe rather than love, that the word *εὐφρόνη* may be a euphemism, like *εὐμένδης*.]
50. *προτείνων*, 'offering,' as a lure. *εὐϊός*, 'bacchic,' from the cry, *εὐοῖ*, which the revellers shouted.
55. *ἔκ-πυροῦται*, 'was burnt up.' This is the blasphemy, which gets worse and worse, and for which Pentheus is punished.
56. *δίους γάμους ἐψεύσατο*, 'she falsely claimed a marriage with Zeus.'
62. I take Porson's correction, for *βακχεύοντ' ἀναίνομαι*, which is worse poetry and obscurer sense.
νάρθηξ was the pithy stem used for the Bacchic wand.
63. *νοῦν οὐκ ἔχον*, 'so senseless.'
67. *νέον*, added as a kind of predicate, 'introducing this god, a new one.'
68. 'To watch winged omens [*οἰωνούς* understood], and get pay for fire-auguries,' *i.e.*, for inspecting the victims. The point of the question is, 'Is this a new worship of your own invention to get more pay?'
72. *βότρυος γάμος*, 'the grape's delight.' He explains, in some omitted lines, how drunkenness was one of the real objects of these orgies.
73. *ὑγιές* [stem *υγ-* Lat. *aug-eo*, lit. 'healthy, sound']. *οὐδὲν ὑγιές*, 'no good,' a euphemism for much worse. 'I say there is no good any more in their orgies.' (In Ar. Plut. 37, *μηδὲν ὑγιές* is a climax to *πανούργον* and *ἄδικον*.)
75. *ἀφορμαί*, lit. 'starting point,' so 'theme,' 'motive' of speech. The sense of these four lines is, 'Fluent speech is easy when one has something to say; but you are fluent and foolish.'
76. *εὐ-ροσχος*, 'glib.'

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78. 'This new deity. . . I could not tell his greatness, how great he should be.' The construction is a little disordered, but perfectly natural and intelligible.
80. He means, 'the two first things are corn and wine,' represented by Demeter (who is the Earth) and Dionysus, 84.
83. ἐν ξηροῖσι, 'with dry food' (opp. wine). [Liddell and Scott's interpretation here is opposed to τὰ πρῶτ' ἐν ἀνθρώποισι.]
84. ἐπὶ τὰντίπαλον, 'for the opposite service,' viz., wine.
90. ἔτ', 'some day.' καπὶ, 'even on' Apollo's own rock.
91. 'Bounding over the twin-peaked level,' a well-known height of Parnassus. πλάκα is the accusative of extent of space [like extent of time].
92. βάλλοντα καὶ σείοντα, 'striking and waving' the wand. No need to read πάλλοντα, which indeed causes a dull repetition.
94. τὸ κράτος, 'office,' 'rank.' δύναμις, 'power.' 'Place is not power' is an antithesis well known to Englishmen.
95. The μὲν and δὲ require νοσῇ, as the clauses must both be under ἤν. 'Nor if thou hast a thought, and thy thought be wrong, think that thou art wise,' i.e., don't trust your own opinion of yourself.
102. ἐρεψόμεσθα, reflexive, 'will crown our heads.'
103. συνωρίς [prob. ἀρ- 'fit'], a pair. Cf. ξυνωρίζεσθαι, 'to yoke,' 26.
104. θεομαχῆσω, 'rebel against the gods.'
106. θύραζε, 'outside,' . . . 'and not a stranger to our customs.'
107. πέτει, 'art wild' (lit. 'fluttering.' Cf. ἐπτόγηται, 31, from the same stem, πετ-).
109. 'Let him pass for such with thee.'

The general drift of the passage is: 'The *truth* of religion

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does not matter so much; the chief thing is not to disturb common beliefs.'

110. δοκῆ, 'may be thought.'

111. παντὶ τῷ γένει, because Dionysus was his grandson.

We must remember that this immoral advice, to keep up a pious fiction in the matter of religion, in order to prevent the subversion of popular belief and loyalty, would sound quite natural to the average Athenian, such as applauded the *Clouds* of Aristophanes, and voted the condemnation of Socrates.

113. σκύλαξ, prop. 'whelp,' here 'hounds.'

115. ἐν ὀργάσι, 'in the fields' [lit. 'teeming,' adj. ὀργ-. Cf. ὀργη, ὀργάω], goes with διεσπάσαντο.

116. μὴ πάθης. The Athenians always used subjunctive *aorist* with μὴ, prob. to avoid the *peremptoriness* of μὴ παθέ. μὴ πάσχε is less peremptory, as the tense is *extended*.
στέψω, hortative subjunctive, always with ἄγε, δεῦρο, φέρε, &c.

118. There are two distinct uses of οὐ μή, which should be kept carefully apart.

(1) οὐ μή *interrogative*, with fut. 2nd pers., 'wilt thou not forbear to?' where the whole effect is a strong prohibition (just as the interrog. οὐ with the fut. is in effect a command; e.g., οὐκ ἄπει;).

(2) οὐ μή *of denial*, where the construction is elliptical, as οὐ (μὴ γένηται τοῦτο) = There is *no fear* (lest this happen). This is usually followed by subjunctive, sometimes by fut. indicative.

In the first, μὴ is a negative; in the last it is a conjunction. In the first, the principal verb is expressed, in the last understood.

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119. *ἐξομῶρξει*, 'wipe off,' a violent expression, showing the angry horror with which he recoils from Cadmus' touch.
121. *δίκην μέτειμι*, 'I will visit with vengeance,' a kind of cognate accusative.
123. *μοχλοῖς*, 'with crowbars.' *τριανώ*, 'to upheave,' from *τρίαινα*, 'trident.'
127. *-ίχυν-* 'track.'
128. *θηλύμορφον*. Euripides portrays Dionysus as beautiful and graceful, and this is Pentheus' contemptuous view of the same idea.
130. *λεύσιμος* (*λεῖψ* = lap-is).
132. *ποῦ ποτ' εἰ λόγων*, 'what thou sayest.'
133. 'Now thou art mad, as before thou didst lose thy sense.' *μέμηνas*, much the stronger word.
138. *ἀνορθοῦν*, 'support.' *ἴτω*, 'let that be' (lit. 'go').
141. 'Beware lest.' *ὅπως μή* has *ὄρα* or some such idea understood before it. For the grim play on words, compare the famous passage in Soph. Aj. 430.
143. 'But from the facts,' i.e., his foolish words, which may be expected to bring evil consequences.

SCENE II.

145. *ἄκρᾶνθ'*, lit. 'unaccomplished,' so 'vain.'
'Nor was our effort vain.' The acc. is cognate, being lit. 'nor did we start a vain start.' *ἐφ' ἧν*, 'for which,' 'to get which.'
146. *πρᾶος*, 'tame.' *ὁ θήρ*, 'our prey.' See Preface.
147. *χέρας δοῦναι*, like 'dare manus' in Latin, to 'yield,' 'surrender,' a natural phrase, from the original sign of surrender made by putting forward the hands.
148. *ὥχρός*, 'pale.'

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150. τοῦμὸν εὐτρέπες ποιοῦμενος. This is the best reading, though the middle voice is not very easy. Perhaps the reason he uses the middle is that Dionysus was the principal person affected by the act. 'Making my task easy toward him,'
151. δι' αἰδοῦς, 'in shame,' at the violence I had to use to so gentle a person. Cf. 29.
158. κλῆδές τ' ἀνῆκαν, 'the bars have loosed the doors,' by being drawn spontaneously. The phrase, 'the bolt undoes the door,' is one of those elasticities of speech which poetry, especially in Greek, is so fond of. Thus in Sophocles, Ajax, ἄγμα πνευμάτων ἐκοίμισε πόντον.
164. ὥς ἐς γυναῖκας, 'to please the women.'
166. 'Tis no long tale: 'tis easy to reply.'
167. Tmolus, a high block of mountains in Lydia, at the head of the valleys of Cayster and Hermus.
171. εἰσέβησε, rare transitive weak aorist, 'led us in.'
173. ὄργια, cognate acc.
175. τὰδ' εὖ γε μᾶλλον, sc. φρονούσι. 'In this at least wiser.'
176. σοφισμάτων, 'inventions.'
178. ὁ βάκχος, 'the bacchant.'
180. ἀβρόν, 'soft,' 'rich.' βόστρυχον, 'curl.'
181. τῷ θεῷ. From this point on the answers of Dionysus are full of *double entendre*, of the concealed meaning of which Pentheus is completely ignorant. This form of 'irony' would be very effective.
183. αὐτός μ' ἀφαιροῦ, 'take it from me thyself.'
The cheerful fearlessness of Dionysus, combined with his gentleness and luxuriant beauty, helps to form this striking conception of the god of joy.
186. γε of dialogue, specifying how far you assent. Hence we construe it 'yes.'
This answer is ironical. 'Ay, when thou callest upon

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him in the midst of the bacchants'; but instead of that you shall be safe in my dungeon.

190. The later use of *καταφρονέω* with accus. The original meaning, 'to think against,' is lost in the later meaning, 'to despise,' which naturally has a common transitive construction. The same has happened with several verbs, e.g., 'excedo,' in Latin. *καταφρονέω* usually takes gen.

191. 'I call to you, a sane man to madmen, to bind me not.'

194. Needless trouble has arisen about this line from not seeing that *οὐδ' ὁρᾷς* is co-ordinate with *ζῆς*, not with *οἶσθα*. Hermann pointed out the true meaning.

'Thou knowest not that thou livest, without so much as seeing who thou art.'

He rebukes Pentheus' self-complacent ignorance, in not knowing his true relation to Dionysus. Pentheus replies to the words and not the spirit, and shows his pride still clearer.

196. 'A fit name wherein to suffer mishap.' Cf. 141.

198. Sense: 'He says I can't see: go and imprison him in the stables, that he may see the blackness of darkness.'

200. *διεμπολάω*, 'sell' for slaves.

201. 'From this din and beating of the hide,' a contemptuous description of the Bacchic tympanum.

202. *ιστός* [σι-στ-], 'the loom.'

203. 'What must be, must': only he puts it negatively. *μή* where the sentence is indefinite, *ὅτι μή χρεών*, *οὐ* where a simple denial is wanted.

στείχοιμ' ἄν, lit. 'I would go,' often used (from natural delicacy of the Greek language) for 'I will go.'

204. *τῶνδ' ἄποιν' ὕβρισμάτων μέτεισι σ'*, 'he will visit thee with vengeance.' *ἄποινα* like *δίκην*, 121.

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SCENE III.

213. εἰσπεμπόμεν, 'I was led in.'
214. 'As though to be thrown into the dark dungeon of Pentheus.'
215. At the time, she would say τίς μοι . . . ἐστί, ἦν . . . τύχης
In looking back on the feeling, this becomes changed into the past time.
'Who was there to guard me, if . . .'
219. ταῦτα καὶ. 'Ay, that was where I mocked him.'
222. περὶ . . . ἔβαλλε. The word is a single word, divided by other words. This figure is called tmesis. γόνασι, dat. after περιέβαλλε. τῷδε, general or ethical dative.
224. χεῖλεσιν διδούς ὀδόντας, 'setting his teeth to his lips,' a sign of resolute, stern energy.
228. Ἀχελῶν, 'water.' (Of. 'Acheloia pocula' of Virgil.)
230. διαμεθεῖς, 'staying awhile.'
232. δόξαν λέγω, 'I tell my thought,' as opposed to *fact*. Notice the irony. He speaks as though his word was only common, uncertain evidence, not the voice of a god.
235. λυμάνεται, 'works mischief.' πρὸς, dat. 'in addition to.'
236. συντεθράνεται [θρανῶ θραν-], 'lies in ruins.'
πικροτάτους, &c., 'and bitterly he rues my bondage' (lit. 'for him seeing my bondage to be most bitter to him').
πικρός, in this sense of something that turns out evil and brings repentance, is common. Cf. 131.
238. διαμεθεῖς, 'dropping.' The word is repeated from line 230, lit. 'letting fall through.'
παρεῖται, 'lies exhausted' (lit. 'relaxed').
Notice the irony in θεόν: the audience understand, but the Chorus suppose it to mean not the speaker, but the unseen Dionysus.

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241. ἀρβύλη [ἀρ- 'fit'], 'shoe.'
242. προνώπια, simply the 'front': prob. like προνωπής (προ- ωπ-), with euphonic ν inserted.
ἐκ τούτων, 'this being so' ('under these circumstances' lit. Cf. ἐκ τῶν παρόντων).
243. ῥαδίως ὄσω, 'I shall bear with him' (opposed to χαλεπῶς φέρειν) [lit. 'I shall bear him easily'].
244. πρὸς, lit. it is 'before,' 'on the side of' a wise man; so, 'it is a wise man's part.'
249. lit. 'place beneath thy wrath a quiet foot,' i.e., 'be angry if you will, but don't be violent in act.'
- Notice that something in the god's manner affects Pentheus, who takes a humbler tone at once.
254. καλόν, predicate, 'a fine reproach.'
257. 'Wise is thy wisdom, save where it should be wise!' It is strange that Pentheus urges the same objection of σοφία against Dionysus, as is brought home to himself, and constitutes the real spirit and source of his impiety.
261. σοι, ethical dative, of the person *indirectly* affected, therefore used with intransitive words. Cf. also 222.
265. lit. 'setting what zeal of tidings,' i.e., 'what pressing message dost thou bring?'
266. ἀγελαία βοσκήματα μόσχων [lit. 'the herded nurslings of the calves,' i.e., 'the young cattle of the herd'].
267. ὑπεξήκριζον, prob. 'I was driving to the hill-brow.' There is no intrinsic difficulty in ὑπεξακρίζω being active, and it makes the beginning of the speech a little less abrupt, especially as the next sentence begins also first person, ὁρῶ δέ, &c. Others, however, take it intrans., like ἐξακρίζω, and then there is the difficulty of the plural verb, where the singular would scan just as well.
273. φύβην, 'foliage.'

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275. σωφρόνως qualifies *εἰκῇ*, 'as it chanced, yet modestly.'
278. *μυκήματα*, 'lowing' (from sound *μυκ-*).
279. *θαλερός*, 'deep' sleep.
280. *θαῦμ' ἰδεῖν εὐκοσμίας*, 'a marvel of fair order to behold.'
θαῦμα in apposition to the sentence.
283. *ἀνα- στέλλεσθαι*, 'to gird up.' *ἄμμα* (*ἄπτ-*).
284. [*στικ-* 'prick,' 'mark.' Cf. *στίγμα*].
286. *δορκάς*, 'heifer.'
288. *σπαργών*, 'swelling.'
290. *μίλαξ*, 'yew.'
292. *δρυσώδης νοτις*, 'dewy flow.'
296. *διαμῶσαι*, 'scraping aside,' used in Thuc. (4, 26), of scraping the shingle to get brackish water.
297. *ῥσμός* [*ῥ-* stem of *ῥημι*, like *θε-σμός*, *δε-σμός*, from *θε-*, *δε-*], 'a rush,' 'a stream' of milk. Often 'a swarm' of bees, and the deriv. is equally suited to either. [Paley's deriv., from *ῥεσθαι*, is highly inappropriate.]
κίσσινος. They were not of ivy-wood, but only wreathed with ivy.
299. *τὸν νῦν*. The use of *ὁ* for *ὅς* is an archaism or old-fashioned custom, such as poets often avail themselves of. Originally, article, relative, and demonstrative were all the same, as they are in modern German.
302. 'To engage in mutual strife of converse.'
304. *πλάνης κατ' ἄστυ*, 'a frequenter of the town.'
τρίβων [*τριβ-*, 'rub'], 'practised.'
305. *εἰς*, 'before.'
306. *θηρασώμεθα*, delib. subj., often used, as here, with *βούλει*, *θέλεις*, &c.
309. [*λοχ-*, 'lay']. Cf. *λόχ-μη*, 'lair,' 317.
310. *αὐτοῦς*, for *ἡμᾶς αὐτοῦς*. Poetically, the third pers. is used (in the reflexive) for the other two.

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- τὴν τεταγμένην ὥραν, 'at the appointed time.' If this is the meaning, why is it accusative? The imperfect, *ἐκίνουν*, which implies *continuance*, will probably account for it.
313. A very vivid description of a busy scene.
320. διὰ χερῶν, 'in' the hands.
322. σπαραγμόν, 'talons' (lit., 'rending,' verbal subst.).
νέμεσθαι, 'to graze.'
324. δίχηλον ξμβασιν, 'foot with cloven hoof' [χηλή].
325. κρεμαστιά, 'caught in the boughs.'
327. ἐς κέρας θυμούμενοι, 'raging into the horn,' powerful phrase translated by Virgil's 'irasci in cornua,' describing the menacing butts and preliminary brandishing of the head, so well known in an angry bull. τὸ πρόσθεν with θυμούμενοι.
330. 'They had the covering of their flesh torn asunder,' not the hide, but the flesh itself was torn in fragments. (ἐνδυνά is accus. of respect.)
331. In plain English, 'quicker than you could wink.'
332. ἀρθεῖσαι δρόμῳ, 'rising as they flee.'
337. ἐπ- εἰς- πίπτω. This combination of prepositions generally and naturally implies hostile surprise or intrusion.
340. προσείχετο, 'was held firm.' The sense is: They showed their strange powers by carrying any weights on their shoulders (which did not fall off, though there was nothing to secure them), and fire, without being burnt, &c.
341. οὐ, for οὔτε, is found in rapid speeches.
342. οἱ δέ, are the villagers.
343. φερόμενοι (special sense of φέρω), 'plundered.'
345. τοῖς μέν, the villagers, dat. ethic. Cf. 222.
'They found their pointed spears would draw no blood.'
347. [νωτ-, 'back.']
351. νῖψαντο. The speech of the ἄγγελος often omits the augment, adopting (appropriately) an epic licence.

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Notice the middle, properly reflexive, 'they washed off them.'

352. [φαιδρ- φα-, 'bright'], 'licked clean.'
355. 'And this they say of him . . . that he gave,' &c.
357. μηκέτ' ὄντος, conditional, 'if wine be no more.'
360. Ἠλέκτρας πύλας, one of the gates of Thebes, which led south, towards the Mount Cithaeron, where the Bacchae were.
364. πέλιη was a light shield, and the troops thus equipped were called πελτασταί, and were the skirmishers of the Greek army.
365. ὧς, 'for.'
366. οὐ γὰρ ἀλλὰ, elliptical phrase, 'for it is not (a trifle) but passes all bounds,' 'for nay, this is too much.'
373. οὐ μή φρενώσεις μ', 'wilt thou not cease thy preachings?' See note on 118. This is number (1.)
374. σώσει, 'keep safe this boon.' Notice the middle.
376. πρὸς κέντρα λακτιζειν, rustic metaphor, most apt, for vain resistance to superior force. It has almost become naturalized, from the passage in the Acts. Notice the irony of θνητὸς ὦν θεῷ, though he is really giving advice to Pentheus, and it is in the form of the sentence rather than the real meaning that he speaks of himself as mortal.
380. 'To turn in flight . . . before the thyrsus.'
381. ἀπόρρῳ, tertiary predicate. 'Troublesome is this stranger with whom we are embroiled.'
384. δουλείαις, i.e., the Bacchae. Abstract for concrete.
387. ποῖόν τι; ποῖος, is often used in contemptuous repudiation of what the previous speaker has said. Here its force is of the same kind, but milder.
390. σταθμόν, 'weight.' ἰστάναι is 'to weigh,' in an early meaning.

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392. τοῦ χρόνου δέ σοι must be the right reading, for Pentheus is now most eager. 'I grudge you the time.'
393. βυσσίνους, 'of fine linen.'
394. τελεῖν, 'to rank,' 'to count.' *ék.* See 428.
'Am I to rank not as a man but among the women?'
395. μή. The verb 'beware' is understood before it. This is a common Greek usage, and it is the best way of taking this passage.
399. στέλλω, 'dress' [lit. to 'fix' or 'fit,' *στα-* stem].
400. We find both *θήλυς* and *θήλεια* for the feminine, as though, the meaning being feminine, it were immaterial what the termination was.
403. ταναόν, predicate, 'to great length.'
404. σχῆμα, 'feature.'
405. ποδήρεις (πούς-, *ap-*, 'fit'), 'reaching to the feet.'
409. αἶμα θήσεις, 'cause bloodshed.'
411. 'To hunt ills with ills,' meaning to procure a still worse mischief by trying to cure mischief.
414. The correct construction would be: *πᾶν κρείσσον ἤ*, 'anything is better *than*': but this is quite natural and intelligible.
415. ἐλθόντ' is dual. The dual noun and plural verb habitually are found together.
ἄν δοκῇ = *ἄν δοκῇ*, indefinite subj.
416. πάντη, 'anyhow,' whatever is decided.
419. βόλος, 'the net.'
421. σὸν ἔργον, 'tis for thee to act.'
423. λύσσα, 'madness.'
424. οὐ μή θελήσει. This is number (2) (118, note). The rarer form with fut. instead of subjunctive. It cannot be confused with number (1), which is always 2nd pers., and always interrogative.

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425. ζῶ δ' ελαύνων . . . metaphor, as often, from the chariot-race, 'if he leave the track of reason.'
428. ἐκ, 'after.' Cf. ἐξ ἀνδρός, 394.
430. ἐκ, poet. for ἰπό. In poetry, the deed done *by* the agent is often regarded as proceeding *from* him.

SCENE IV.

434. σέ, regular accusative of calling.
435. σπεύδοντα ἀσπούδαστα, 'zealous with an evil zeal.'
438. μητρός, gen. after adj. κατάσκοπος, 'to spy out.'
440. καὶ μὴν, 'and there' lit., *i.e.*, 'lo.' It is used—
 (1) simply of a new sight, or anything that causes a start or surprise, as here.
 (2) of a new notion, modifying a statement = 'and yet.'
 This is the Bacchic frenzy coming on. To the more prosaic Briton this symptom suggests mere vulgar intoxication.
442. πρὸσθεν ἡγεῖσθαι, 'to lead the way before us.'
444. γὰρ οὖν, 'for anyhow,' the regular meaning of γὰρ οὖν.
445. Notice the irony. Dionysus means himself, but it is understood by Pentheus to mean the invisible presence of the god.
447. στάσω . . . ἐστάναι, the simplest form of the cognate accusative, 'to stand in the attitude of Ino.'
451. μίτρα, 'the snood.'
452. προσείω, 'toss forward,' ἀνασειώ, 'toss back.'
456. ἀνακείμεσθα, 'lean on,' 'trust to.'
458. στολίδες, 'the folds.' ἐξῆς, 'in order.'
460. τὰνθένδε, 'on this side,' the left. τένων, 'the heel,' properly 'the tendon.'
462. παράλογον, 'unexpectedly,' with σῶφρονας.

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468. *αὐταῖσι βάχχαις*, an idiomatic use of *αὐτός*, without a preposition, 'with the bacchanals and all.'
470. To understand the full irony of this scene, we must remember that in the mind of the audience there was a tragic background to all this frivolous anxiety on the part of Pentheus about his costume, and the light banter and *double entendre* of the replies of Dionysus; namely, the shadow of the great catastrophe to which the play was leading up.
471. Deliberatives.
- 477-9. There are obvious double meanings in these lines.

SCENE V.

482. Referring of course to the old tradition of the Spartoi, or warriors who rose from the ground where Cadmus had sown the dragon's teeth.
483. *ὅμως*, 'but yet (I do),' a well-known idiom. [The line omitted here is probably interpolated, from the *Medea*, 54.]
486. Notice the change to lyric metre to suit the violent emotion of the Chorus. [in 489 *ξένα* = *ξένη*, Doric form.]
494. *ἄδικά τ' ἐκπορίζων*, 'carrying out wrongful deeds.'
495. It is best to take *Therapnae* as a proper name, the village south of Thebes. [Others suppose a word *θεράπνας*, 'dwellings.']
496. *ἐκβαίνω*, 'to pass.' Cf. 190, note.
499. *πομπὸς θεωρίας*, 'our escort to the spectacle.'
500. *ποιηρός*, 'grassy' [*ποιά*]. *ἴζομεν* is imperf.
501. *ἐκ . . . ἀπὸ . . .* 'from,' because the noise (which was not there) would have proceeded *from* the foot, &c.
'Keeping silence with foot and tongue.'
503. *ἄγκος ἀμφίκρημνον*, 'a dell between high crags.'
504. *συσκιάζον*, intrans. here.

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506. ἐκλελοιπότα, 'dragged.' ἐκλείπειν is used of various kinds of failure to perform proper functions: e.g., 'to faint,' 'to die,' and of the sun 'to be eclipsed.' So here, 'worn out.' κομήτην is the 'proleptic' use of the adj. describing the effect of the verb, 'wreathed it thick with ivy.' Cf. 'to fill full.'
508. 'And they like fillies leaving the carved yoke.'
512. ὅποι μόθων. I have taken Dindorf's reading of this hard passage, 'I cannot descry (ἐξικν. lit. 'reach') where is the vile dance of the bacchanals.' He says ὅποι for ἐκείσε ὅπου, a kind of attraction ('I cannot reach whither' for 'I cannot reach thither where') that is not uncommon. μόθων, a violent word, but just what Pentheus might have used in his impious scorn, and certainly suiting well αἰσχουργίαν, 'lewdness,' just below.
517. A very forcible line: He drew it down, down, down to the black earth.
510. ἐλκέδρομον is the best reading here.
 'Its round rim grooved with the compass.'
 περιφορὰν, acc. of respect. The τόρνος was some rude instrument for scratching the circle of the future wheel on the wood, prob. an iron tool at the end of a string attached to a fixed centre.
 The comparison is simply the rounding, arching of the curve.
518. κυκλοῦτο. Cf. 351, note.
520. κλών, 'bough' [κλα-, 'break']. ὥς, 'thus.'
524. ἀνα-χαίριζω, prop. 'to jerk back the mane,' then by natural transition 'to throw the rider'; an admirable metaphor here.
525. 'And upright into the upright air it stood.'
 ὀρθὸν αἰθέρα. This transference of qualities from one object

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- to the surrounding objects is a well-known device for producing effect in poetry. Cf. 'celeres transilit umbras.'
528. *ὅσον γὰρ οὐπω δῆλος ἦν*, 'he was all but visible.'
ὅσον οὐ means 'as much as not,' 'just not,' 'all but.'
ὅσον οὐπω, 'just not yet,' 'all but.'
 Cf. Thuc. vi. 34, *ἐν πλῆ εἰσι καὶ ὅσον οὐπω πάρεισι*.
 'They are on their voyage and all but come.'
529. *καὶ*, we should say 'when.' 'And' is the simplest connection after 'all but,' 'at the same time,' 'already,' and similar words; but in English we always say 'when.'
 Cf. Latin 'simul ac' and Greek *ἀμα . . . καὶ*, 535 inf.
530. *ὥς εἰκόσαι*, the restrictive infinitive, qualifying the statement; 'as far as conjecture goes.' Cf. *ὥς ἔπος εἰπεῖν*, 'so to speak.' *ὥς συνελόντι εἰπεῖν*, 'in short.' *ὅσον γέ μ' εἰδέναι*, 'as far as my knowledge goes.'
535. 'Planted betwixt heaven and earth stood the pillared light of sacred fire.' *ἐστήριξε* is best taken intrans. (in spite of *ἐστηρίζετο*, 525), since it appears to be always so in Attic.
536. *σίγησε*. Cf. 351.
542. I have altered the MS. *ἦσσονες* into *ἦσσονα*, to make the construction right, though it is possible that the confused construction of *ἦσσονες* was what Eurip. wrote.
545. *χειμάρρου νάπης*, 'the torrent-dell.' *ἀγμοί*, 'boulders' (from *ἄγνυμι*, 'break').
ἐμμανείς [*μαν-*].
549. *ἀντίπυργον πέτραν*, 'a rock that towered opposite.'
552. *Πενθέως*, gen. of *aim*, in its simplest form.
στόχον is cognate.
553. *κρεῖσσον ὕψος τῆς προθυμίας*, 'a height beyond their effort.'
555. *συγκεραυνῶσαι*, 'wrenching down,' as by a thunderbolt.
 The 'crowbars not of iron' in the next line are these oaken boughs which they used to prise up Pentheus' tree.

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559. πτόρθου, 'shoot.' For the gen. see 25.

ἀμβάτην θήρα, 'our mounted prey.'

It is curious that at this point Agaue still knows Pentheus to be a man (μηδ' ἀπαγγελῆθαι θεοῦ, κ. τ. λ.), though twenty lines further down she treats him as a lion.

565. ὃν ἐμάνθανε, 'saw that he was.' Cf. 7.

The *nom.* because it refers to the same subject as the principal verb.

566. ἀρχειν, regular sacrificial word.

568. κράνη. Nothing is commoner in Greek than thus to change (after historic verb) from the proper historic sequence (κράνοι) to the primary (κράνη). It presents the motive as if it were now being felt.

573. ἀμυρία, dat. of cause.

574. διαστρόφους [dis-tort-], proleptic, 506.

576. ἐκ, 430.

ἔπειθε, abrupt change of *nom.* from Agaue to Pentheus.

577. Metre is unusual.

578. ἀντιβᾶσα, descriptive word, 'setting her foot against' his body to get purchase. It is beautifully illustrated by the nautical use of it in Ar. Ran. 202, οὐκ ἀντιβὰς ἐλᾷς προθύμως; 'won't you plant your feet against the stretcher and row like a man?'

580. 'Not with effort' (lit. 'from strength'), but the god gave ease to her arms, a singularly striking conception of divine power, as consisting not in superhuman *strength*, but in *absence of effort*, performing deeds of might with a touch.

581. τὰν ἑτέραν, 'on the other side.'

583. ἐπέιχε, 'held him.'

584. ὁ μὲν . . . αἱ δέ, are in a natural but inaccurate apposition to

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- βοή. Cf. Antig. 259, λόγοι κακοί, φύλαξ ἐλέγχων
 φύλακα.
 ὅσον ἐτύγγανεν πνεύει, 'with all the breath he had.'
 586. αὐταῖς ἀρβύλαις, 468.
 ἵχνος, lit. 'foot-step,' here 'foot.'
 γυμνοῦντο. Cf. 351.
 588. διασφαιρίζω, 'toss about' [σφαῖρα, 'sphere,' 'ball'].
 599. 'Her triumphant aide in the chase, wherein her triumph
 is sorrow,' i.e., will end in misery. This is the best way
 of taking a rather doubtful line.
 600. τῇ ξυμφορᾷ, dat. after ἐκποδών.
 603. ταῦτό, 'at once.'

This moral is the text of the play, 'prudence (τὸ σωφρο-
 νέειν) and reverence is the true wisdom (σοφόν).' The so-
 called wisdom of men (σοφόν) is only subtlety, and ends in
 impiety, τὸ σοφὸν οὐ σοφία, as he says in one of the omitted
 choruses.

SCENE VI.

607. θηρός, gen. after ἄγραν.
 608. The ἀγκυλή was a thong in the centre of the javelin shaft,
 by which it was held, and which enabled the soldier to
 whirl and hurl it with greater force. Latin 'amentum.'
 609. 'With the hands of our white arms.'
 From a comparison with O. T. 1034, 1243, διατόρους ποδοῦν
 ἀκμάς, and ἀμφιδεξίους ἀκμαῖς, it seems best to take ἀκμή as
 meaning the hand itself: both πόυς and χεῖρ being used,
 not only for 'foot' and 'hand' but for 'leg' and 'arm'
 respectively.
 611. 'The tools of armourers,' a contemptuous phrase for swords
 616. 'The ladder's steps.'
 This is perhaps the tragic irony at its most effective point.

EURIPIDES.

- The mother, with her son's bleeding head in her hand, asks where he is, that he may nail her trophy (his own head) to the palace-front. See Preface.
617. *τρι-γλύφοις*. The triglyphs were the ends of the cross-beams over the main beam, which were carved with three scoops (hence the name). The same ornament may often be seen in the stucco imitations of Greek buildings.
625. *κούδ' ἐν ταύτῃ πέδῳ λαβών*, 'and naught in the same spot I found,' i.e., it was all scattered about.
626. *δυσσευρέτῳ*, rather loosely applied to the wood. It means 'hard to find *in*' here. Perhaps we may construe it 'tangled.' [See note on 525.]
628. *κομίζομαι*, 'I am bringing home' (middle).
634. *Ἀγαύην* is in apposition to *τήνδ'*, 'and the other, Agaue.' *ἄκραντα*, 145.
638. *εἶπον*, 'I say.' But the quick Greek uses the aorist, however short a time ago the act was done. This we call the immediate aorist.
648. *ἐξειργασμένων*. Notice the pathetic effectiveness of this repetition. The construction must be the same as in 646.
649. *καλὸν τὸ θῦμα*, tertiary predicate.
652. *ἐνδίκως μὲν, ἀλλ' ἄγαν*, 'justly, yet too terribly.'
654. Agaue's only feeling is a sullen disappointment at the gloominess of old age, which will not sympathize with her triumph.
655. *σκυθρ-ωπ-* 'sullen' [*σκυθρ-σκοτ-* 'shade'].
656. *εὖθιρος*, 'lucky in the hunt.'
658. *δριγνόμεαι*, other form of *δρέγομαι*, 'to reach out after,' 'to aim at,' 'pursue.'
660. *σοφοῖς κακοῖς*, 'evil wisdom.' Cf. 603.
663. *φρονήσασαι*, 'if ye come to know.' (Be careful about the aorist.) Conditional participle.

THE BACCHAE OF

664. διὰ τέλους, lit. 'through the accomplishment,' i.e., 'all along.'
666. 'Your misery will seem no misery,' because you won't know it.
670. 'Is it still the same?'
671. διΰπετέστερος, 'more divinely bright.' διΰπετης is used of that which comes from the heaven (δῖς, 'bright'), and so here probably of light.
672. τὸ πτοηθέν, 'wildness.' (Parse it.)
673. τοῦπος, i.e., τὸ πτοηθέν.
678. σπαρτῶ. Cf. 482, note.
687. προσεικέναι, 'to resemble.' It is the same strong form as appears in εἰκός, 'likely.'
689. This line becomes clear if we refer it to ἡ τάλαινα. The general sense will then be as follows:—
 AG. Alas! alas! it is Pentheus.
 CAD. Others said alas! before you recognised it.
 Translate, 'Ay, but bewailed ere thou didst know it.'
 Notice that πρόσθεν ἡ takes the same construction as πρῶ.
691. ἐν οὐ καιρῶ, 'untimely.'
692. τὸ μέλλον, acc. respect.
698. καταίρω, prob. a nautical metaphor (as αἶρω is used of sailing), 'bear down.'
704. προσῆκε, 'belonged to.'
709. ἔρνος, 'off-shoot.'
711. φῖ δῶμ' ἀνέβλεψ', 'in whom the house looked brighter,' i.e., 'who was the light of the house.'
 This translation removes all the difficulty.
 Notice the pathetic change to second person.
715. ἐλάμβανεν. Here he turns back to Agaue and speaks of Pentheus again in 3rd person, as before. This is far

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better than to take *ἐλάμβανε* *received* punishment, which in Greek is regularly *ἐδίδου, λαμβάνειν* meaning 'to exact.'

The interchange of 'thou' and 'he' marks the utter sorrow of the old man, now speaking to his daughter, and now turning to the bier.

716. *ἐκβεβλήσομαι*, perf. fut. describing the *state*, 'I shall be an outcast.'

720. *ἀριθμήσει*. The *pure* verbs prefer this middle form for the future passive

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